



L. 1000

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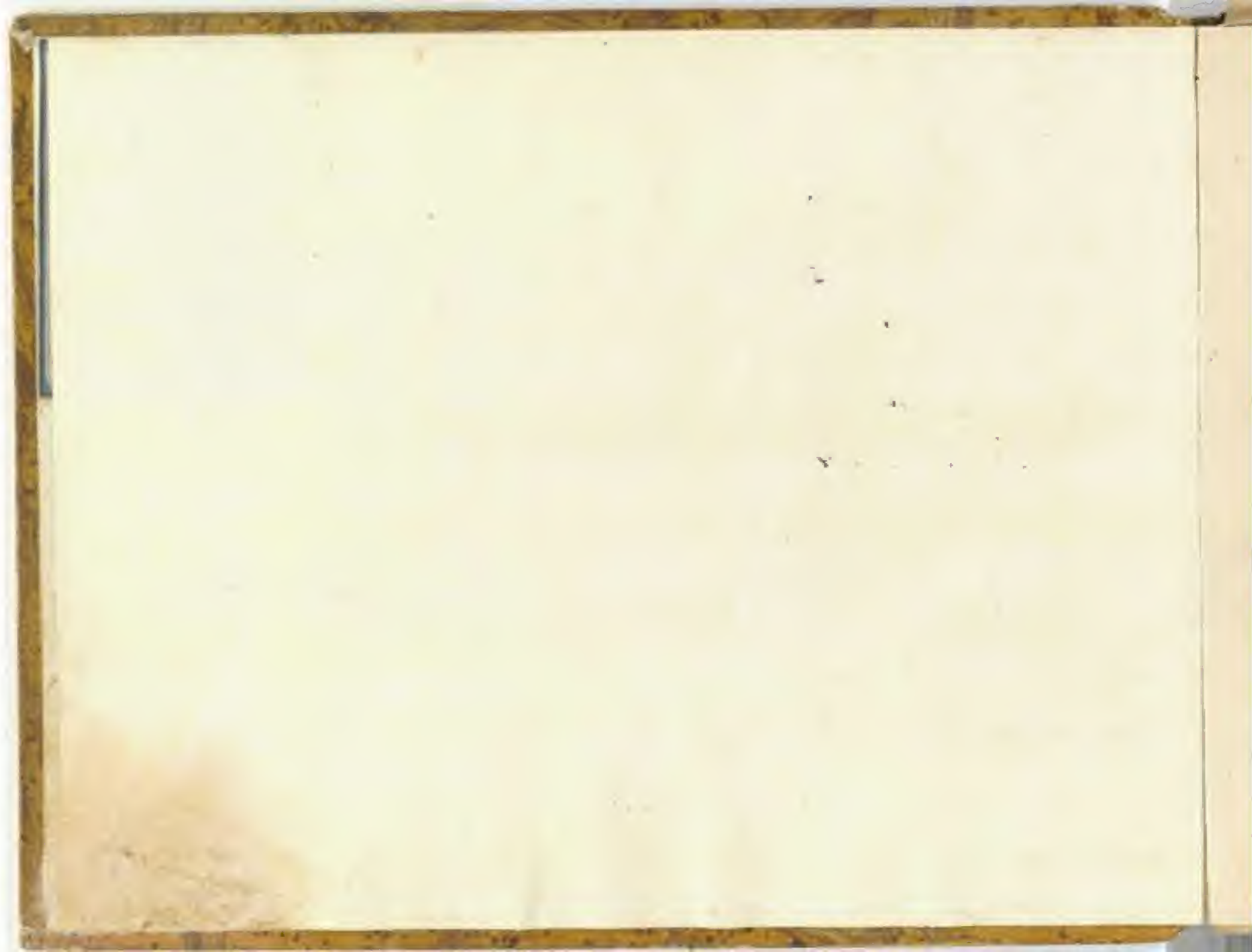
L. 1000

A. 1000

1. ^a	Canor il piova dal de ... Cantata ...	11
17.	Mel mio donna allora ...	27
32.	Se in amor che sia vicino ...	35
44.	Se mio ben ...	45
63.	Sera in te l'amato nome ...	53
75.	Già la notte è notturna ...	67
93.	Le delus mormorando tra buste ...	77
108.	La che non può ingrate ...	87
120.	Se campo nella delir ...	97
130.	Se lingua il labro il sigillo ...	107
149.	Quella finta di se parte in amor ...	117
154.	Wende quante el petto ...	127

Canale 233 (2)

(1) Mindola



Corpora Nicola

N.^o 12:

Cantate

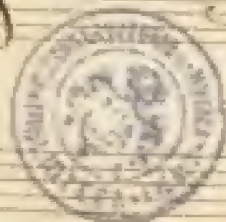
Per Voci Solo di Soprano

Con accompagnamento del Basso numerato

Composte

Dal Sig.^r e Maestro Corpora

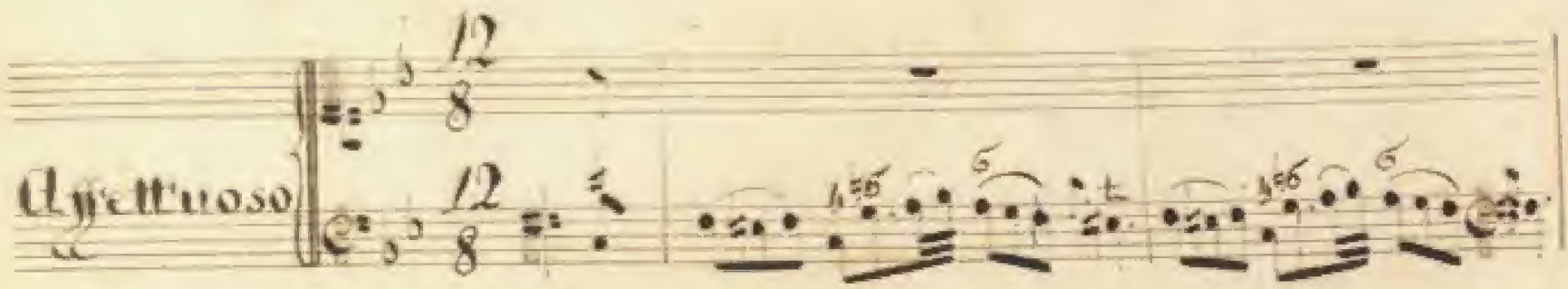
Mss. s. d.



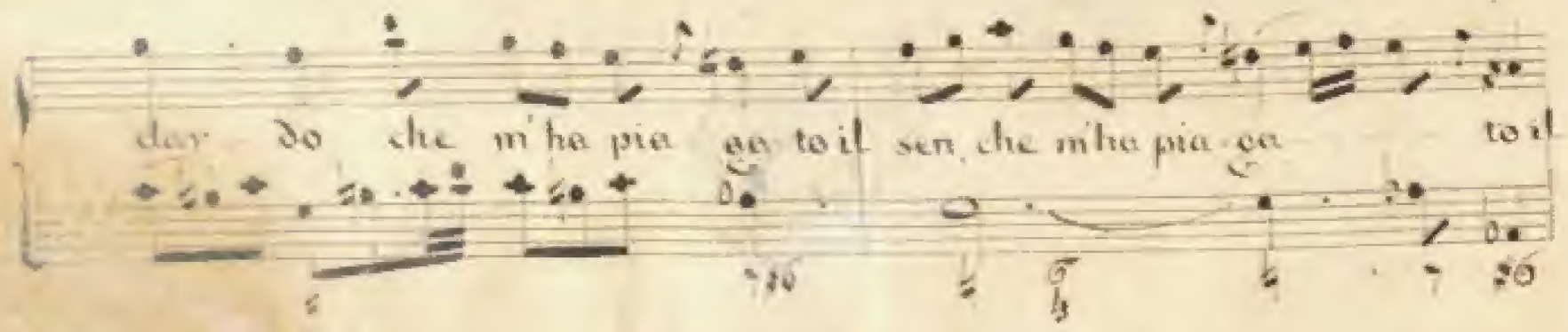
[L. Br. in Part. t.]

=Cantata Prima=

Allegretto $\frac{12}{8}$

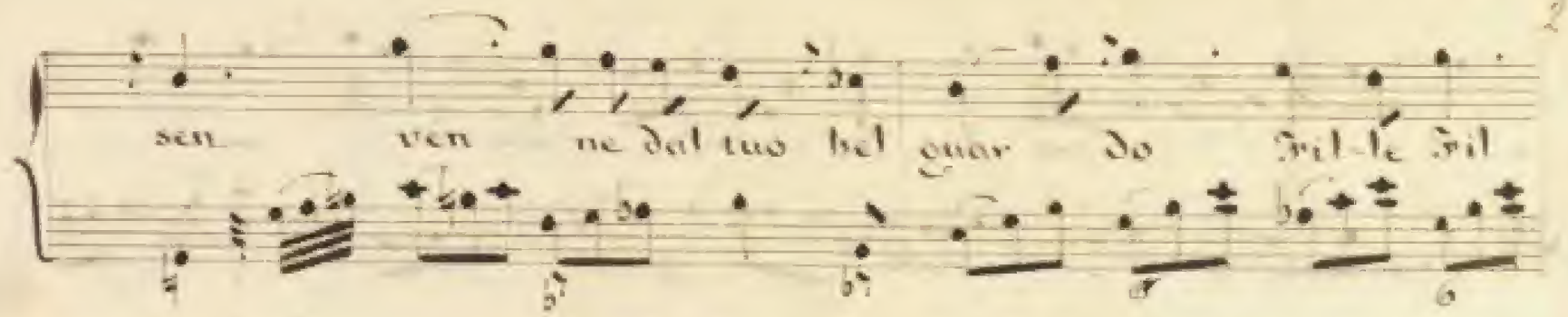


D'amore il primo

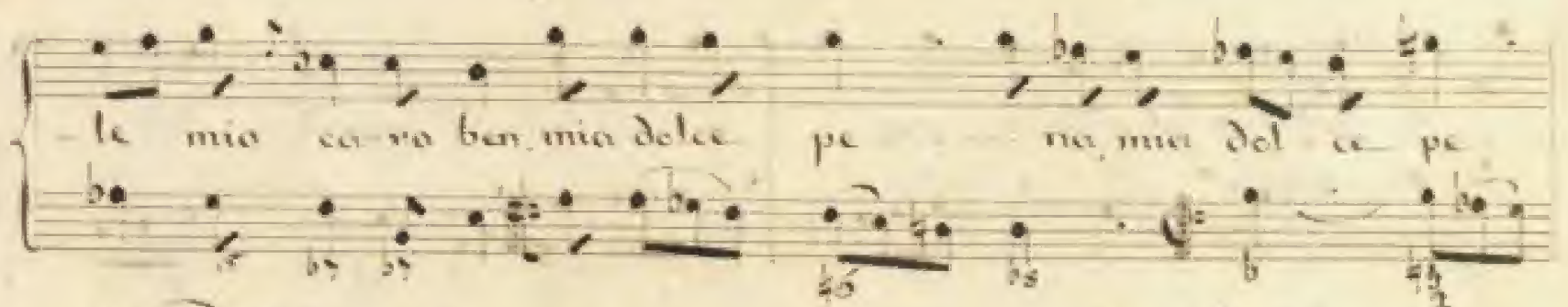


dar do che mi ha pia-ge to il sen, che mi ha pia-ge to il

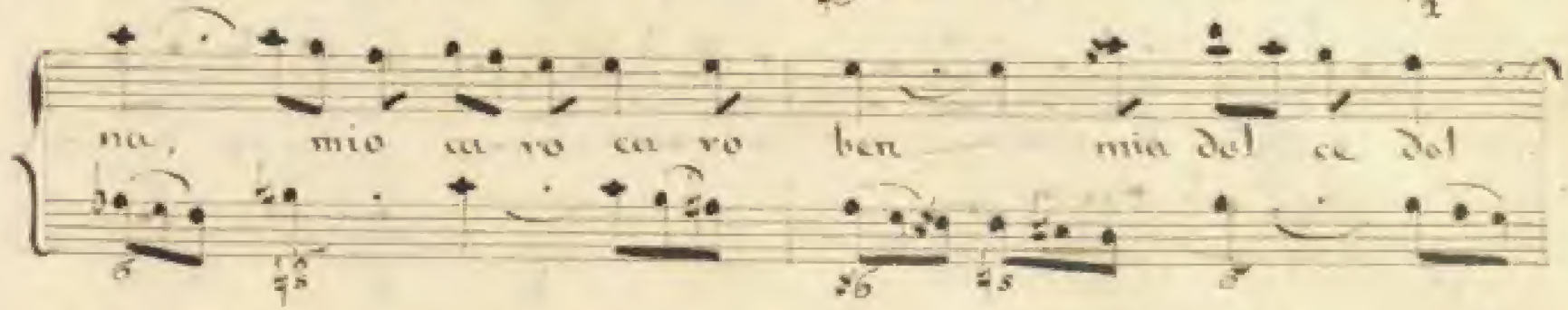
sen ven ne dal tuo bel guar do Sil-le Sil



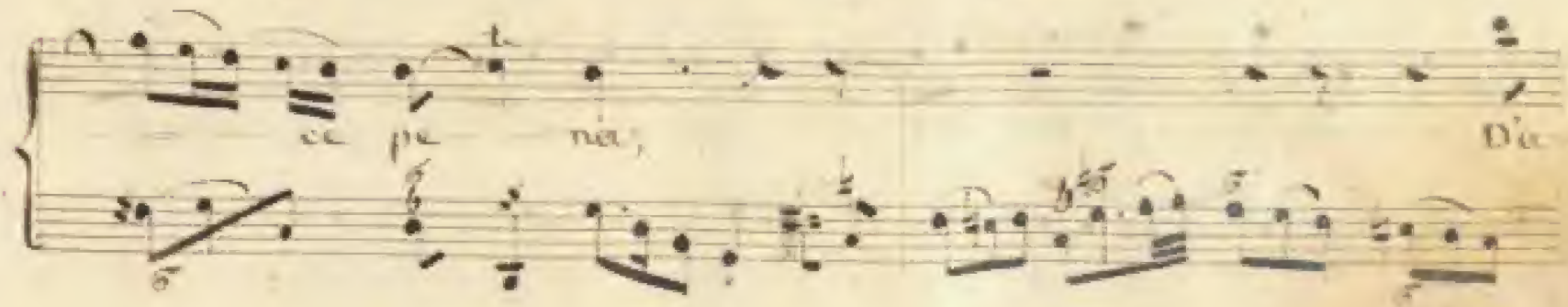
le mio ca-ro ben mia dolce pe na mia dol ce pe



na, mio ca-ro ca-ro ben mia dol ce dol



ce pe na, Dia



mo - re il pri mo dar-do che mi ha piagato il sen. ven

ne dal tuo bel guardo, ven ne dal tuo bel guardo il

le il - le mio ca ro ben mio ca ro ca - ro ca - ro

ben mia del ce dol-ce pena, mia dol-ce pena, mio ca - ro

83

ben mia dol ce dol ce pe na

Ma trop pool co rea man te per

la tua cru del tà pe san te oh Dei si fa la tua cu

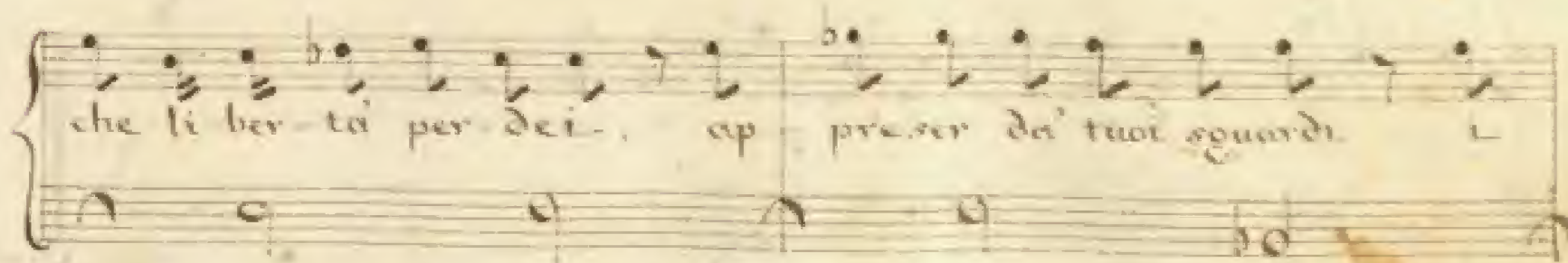
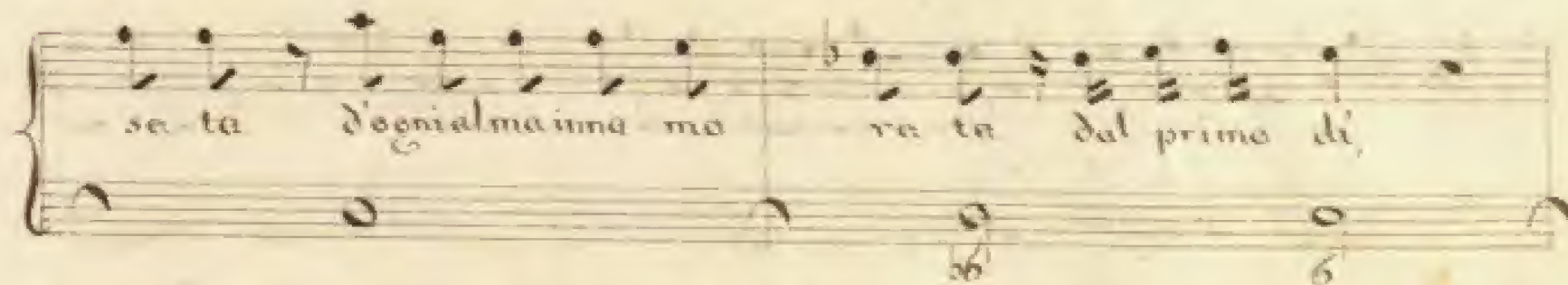
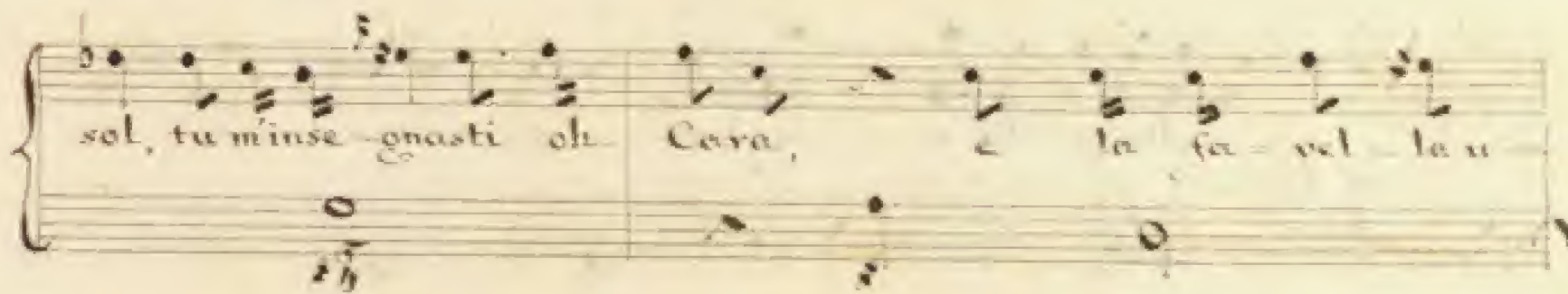
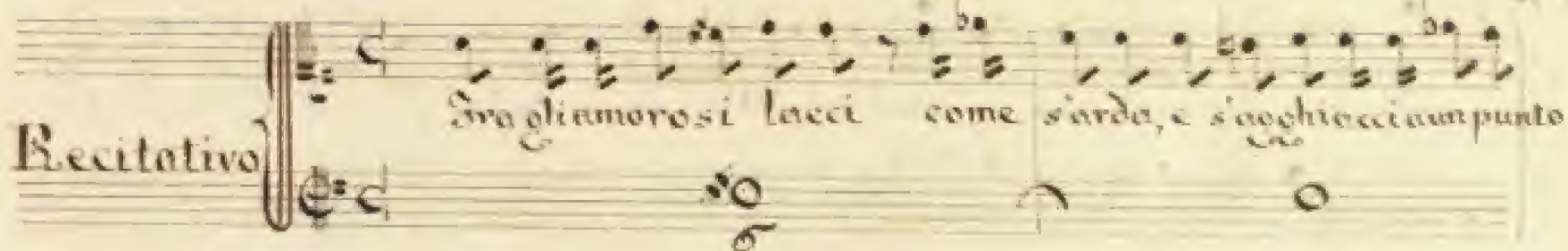
te na, pe san

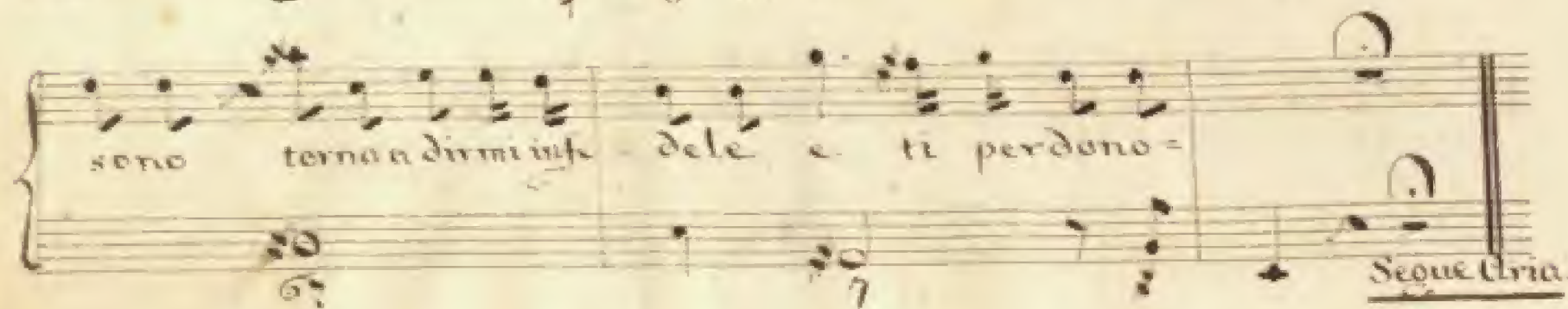
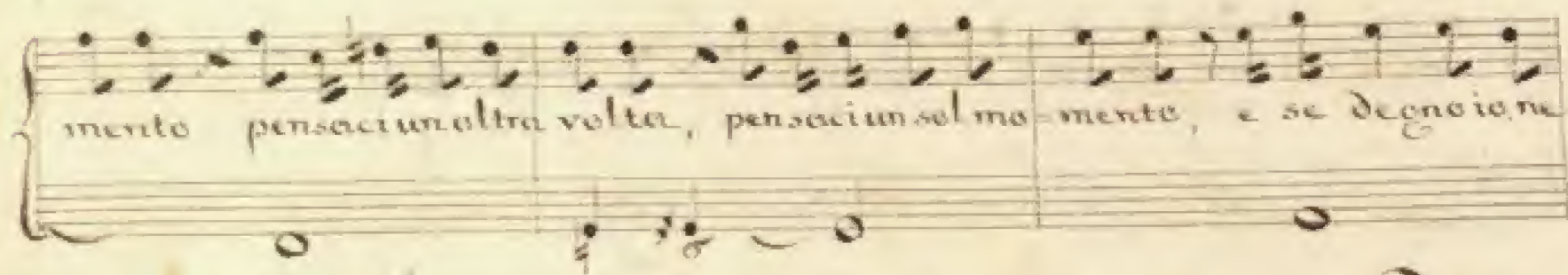
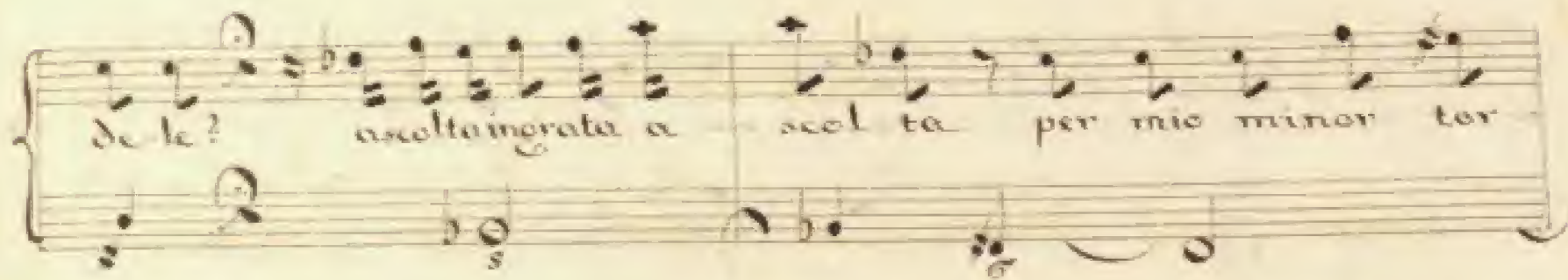
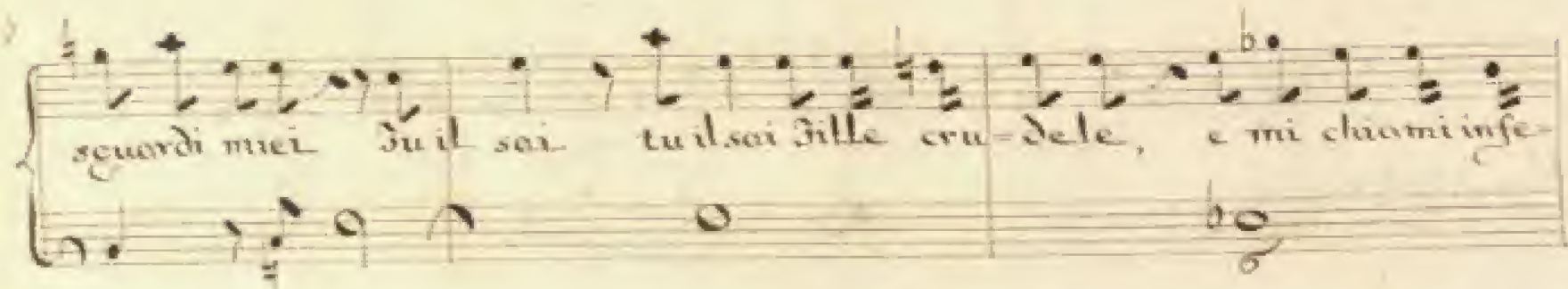
te oh Dei! pe san tech Dei si fa la tua ca

te na la tua ca te na, pesan tech Dei si

gi. la tua ca te na Da Capo

Recitativo

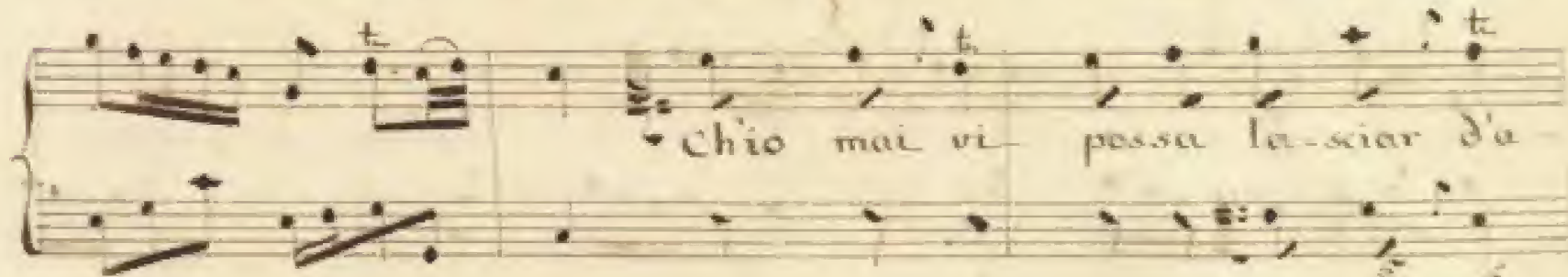
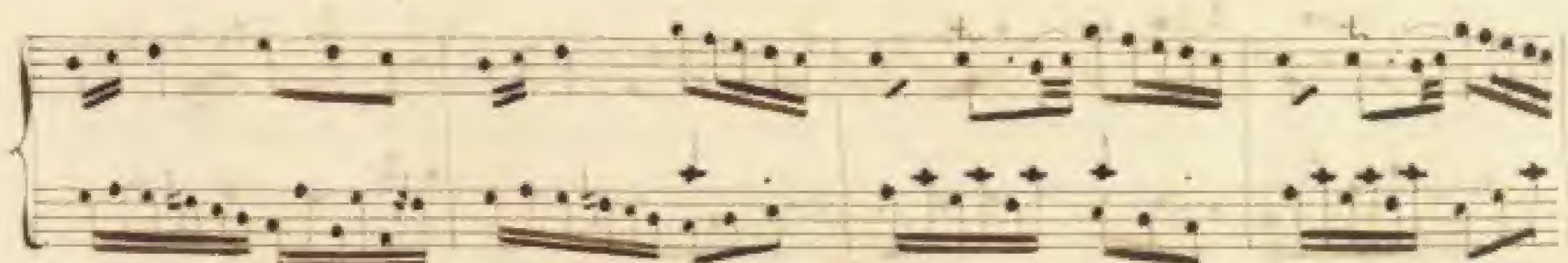




Segue Aria.

Allegro =

Sisone



pu-pil-le ca-re, care pupil-le nemmen per gio-co

v'ingan-ne-ro, nemmen per gio-co, nem-men per gio-co v'in-

gan-ne-re-no pupille ca-re nemmen per gio-co

care pupille nem men per gio-co v'in-gan-ne-re- *Dissona*

The first system of musical notation consists of two staves. The upper staff features a treble clef and contains several measures of music, including a trill marked with a 't'. The lower staff features a bass clef and contains corresponding musical notation. The music is written in a historical style with various note values and rests.

The second system of musical notation consists of two staves. The upper staff features a treble clef and contains several measures of music, including a trill marked with a 't'. The lower staff features a bass clef and contains corresponding musical notation. The music is written in a historical style with various note values and rests.

Chio mai vi possa la sciar da mare la

The third system of musical notation consists of two staves. The upper staff features a treble clef and contains several measures of music, including a trill marked with a 't'. The lower staff features a bass clef and contains corresponding musical notation. The music is written in a historical style with various note values and rests.

sciar da mare no' nel cre-de-te pu

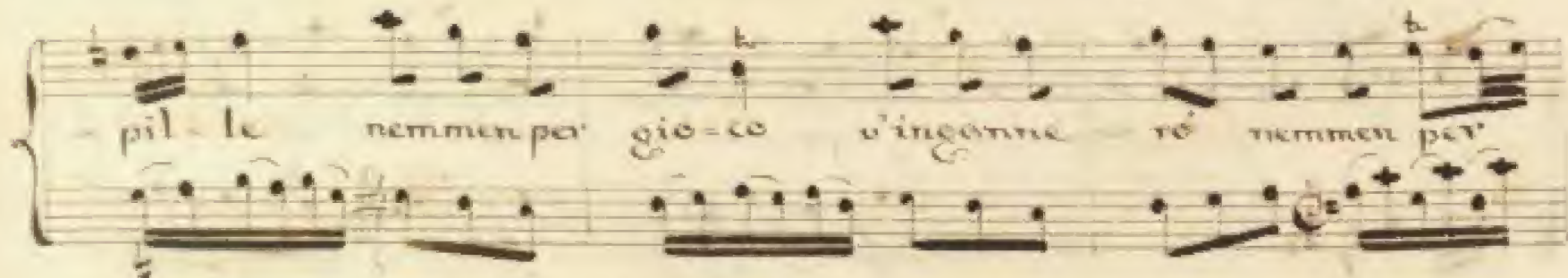
The fourth system of musical notation consists of two staves. The upper staff features a treble clef and contains several measures of music, including a trill marked with a 't'. The lower staff features a bass clef and contains corresponding musical notation. The music is written in a historical style with various note values and rests.

pil le care, chio mai vi possa la sciar da-ma-re



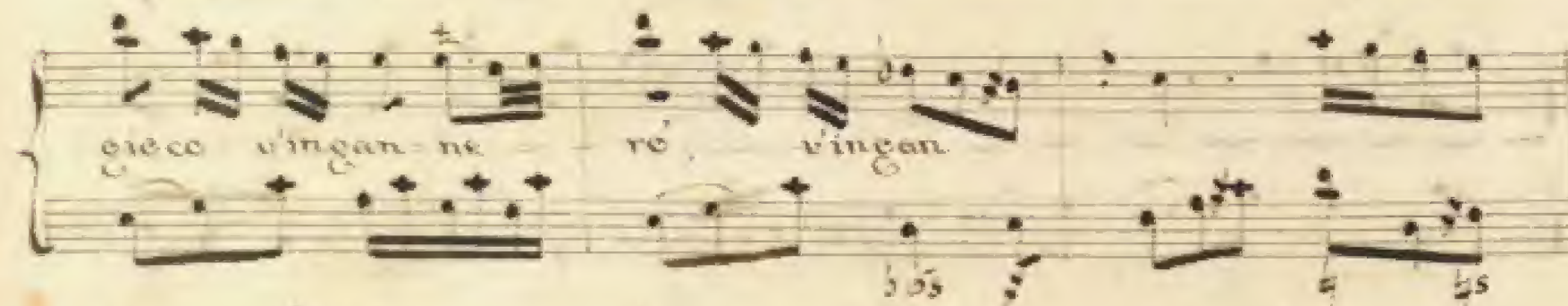
ne no nol cre - de - te pupil le ca - re, care pu-

This system contains the first two staves of music. The upper staff is a vocal line with lyrics. The lower staff is a piano accompaniment. The key signature has one flat (B-flat). The time signature is not explicitly shown but appears to be common time. The first staff ends with a double bar line.



- pil - le nemmen per gio - co v'inganne - ro nemmen per

This system contains the third and fourth staves of music. The lyrics continue across both staves. The piano accompaniment features a steady eighth-note pattern in the left hand.



gio co v'ingan - ne ro, v'ingan

This system contains the fifth and sixth staves of music. The lyrics continue. The piano accompaniment continues with the eighth-note pattern.



ne - ro, nem - men per gio co v'in - gan

This system contains the seventh and eighth staves of music. The lyrics continue. The piano accompaniment continues with the eighth-note pattern.

ne re' vin gon ne re, vin ganne re' *Sisena*

65

Voi se le

siete le mie fa-ville, le mie fa-vil-le,

voi sa-re-te care pu-pil-le pupille ca-re

il mio bel fo-co sin ch'io vi-vrò, il mio bel fo-co il

mio bel fo-co sin ch'io vi-vrò, sì care pu-pil-le

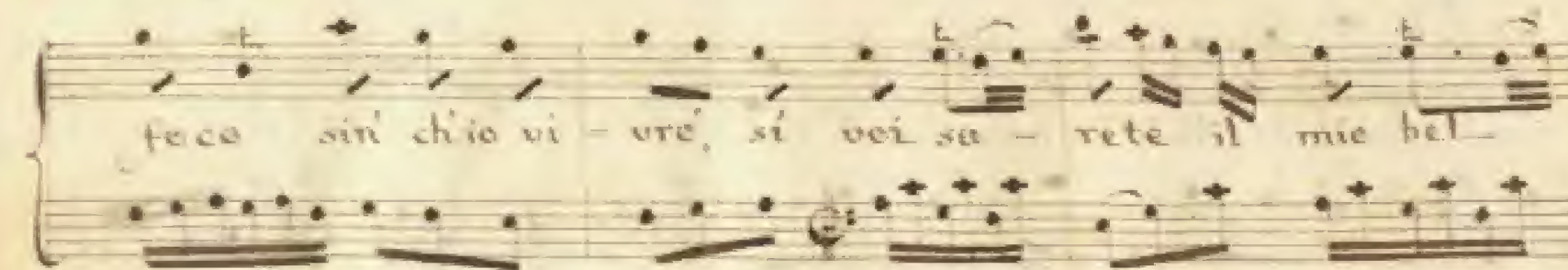
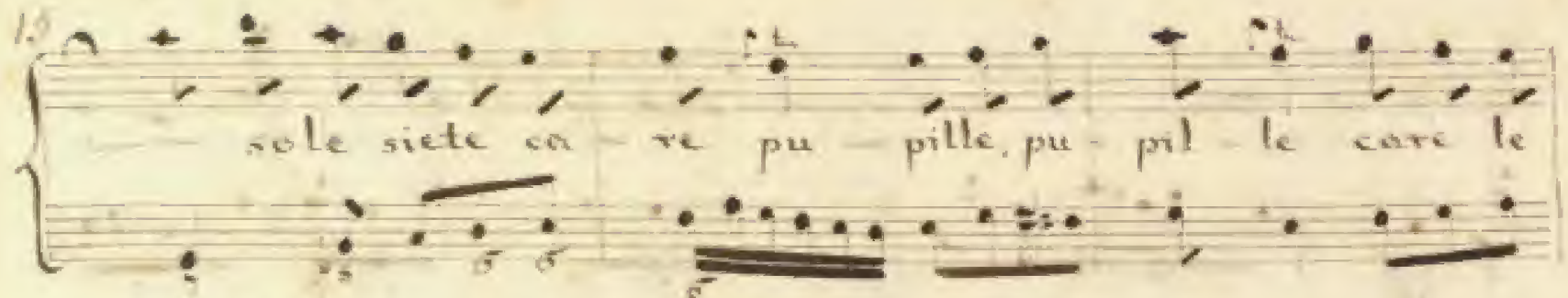
Handwritten musical score for four staves, likely a vocal or instrumental setting. The lyrics are in Italian. The notation includes various musical symbols such as notes, rests, and bar lines. The first staff begins with a brace and the lyrics "voi sel sare te il mio bel foce il mio bel foce sin". The second staff begins with "ch'io vivro" and includes a section marked "Si sona". The third staff begins with "Voi so le siete le". The fourth staff begins with "mie favil le le mie favil le si". The notation is in a historical style, possibly from the 17th or 18th century.

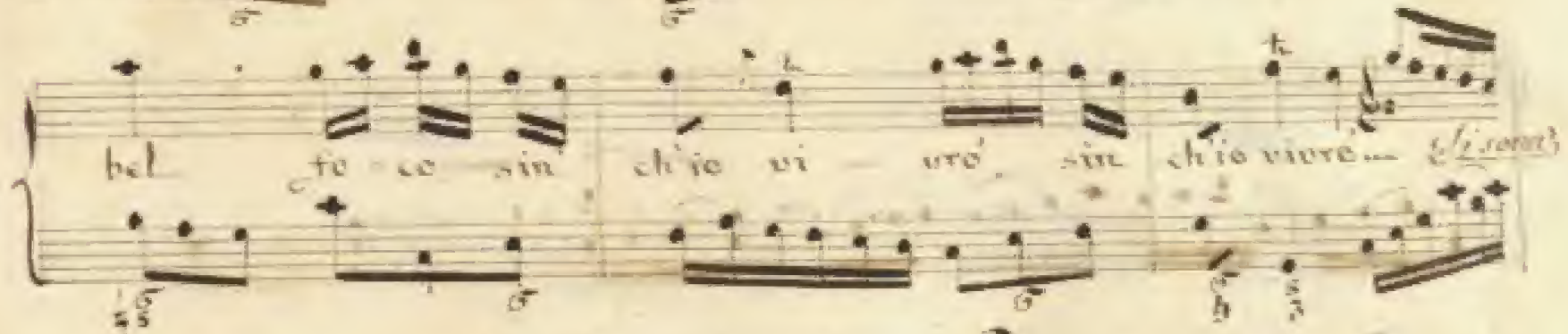
voi sel sare te il mio bel foce il mio bel foce sin

ch'io vivro *(Si sona)*

Voi so le siete le

mie favil le le mie favil le si





==Cantata Seconda.==

Lento

Nel mio sen no al men ta lo ra vien co-

10

lei che min-na mo-ro min-na-mora le mie pene a conso-

lar le mie pe-ne a conso-

lar a conso-

lar nel mio

The image shows a page of handwritten musical notation on aged, slightly stained paper. The page is numbered '10' in the top right corner. It contains four systems of musical staves, each with a grand staff (treble and bass clefs joined by a brace). The lyrics are written in Italian and are aligned with the musical notes. The first system has the lyrics 'lei che min-na mo-ro min-na-mora le mie pene a conso-'. The second system has 'lar le mie pe-ne a conso-'. The third system has 'lar a conso-'. The fourth system has 'lar nel mio'. The notation includes various musical symbols such as notes, rests, and dynamic markings. The paper shows signs of age, including some staining and wear at the edges.




son - no al men - ta - le - ra vien co -

This system contains the first two staves of music. The upper staff features a vocal line with notes and rests, while the lower staff provides a piano accompaniment with chords and moving lines. The lyrics are written below the vocal staff.



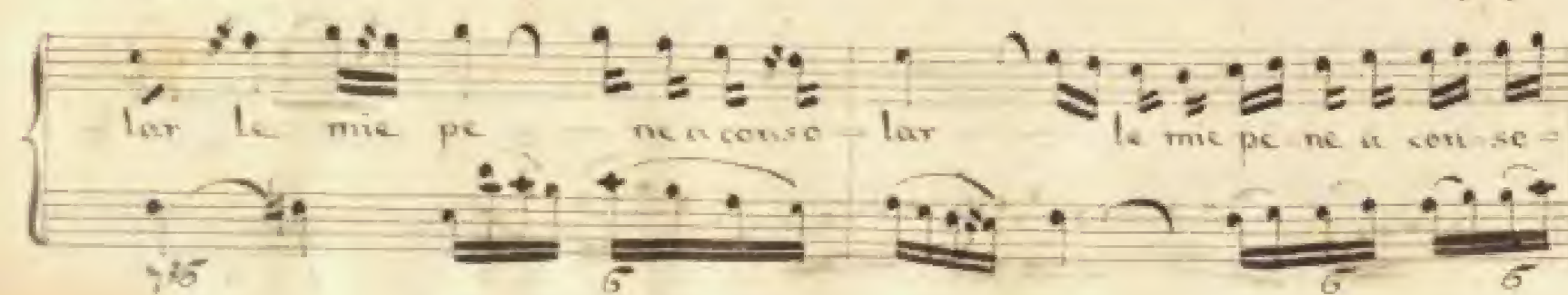
lei che minna - mo - ra le mie pe - ne a con - so - lar

This system contains the third and fourth staves of music. The vocal line continues with the lyrics, and the piano accompaniment provides harmonic support. The lyrics are written below the vocal staff.



le mie pe - ne a con - so

This system contains the fifth and sixth staves of music. The vocal line continues with the lyrics, and the piano accompaniment provides harmonic support. The lyrics are written below the vocal staff.



lar le mie pe - ne a con - so - lar le mie pe - ne a con - so -

This system contains the seventh and eighth staves of music. The vocal line continues with the lyrics, and the piano accompaniment provides harmonic support. The lyrics are written below the vocal staff.

24. 14

lar a con - se - lar

Rendi a - mor

ren - di a - mor se giu - sto giu - sto

sei piu ve - ra - ci i sogni - mie - i, o non farmi ri - sve -

Handwritten musical score on page 21, featuring four systems of music. The notation is in a historical style, likely 18th or 19th century, with a treble and bass clef. The lyrics are in Italian.

System 1: *gliar*

System 2: *non far - mi ri - see*

System 3: *gliar*

System 4: *non far mi ri - see gliar...*

The score concludes with a double bar line and the instruction *Da Capo*.

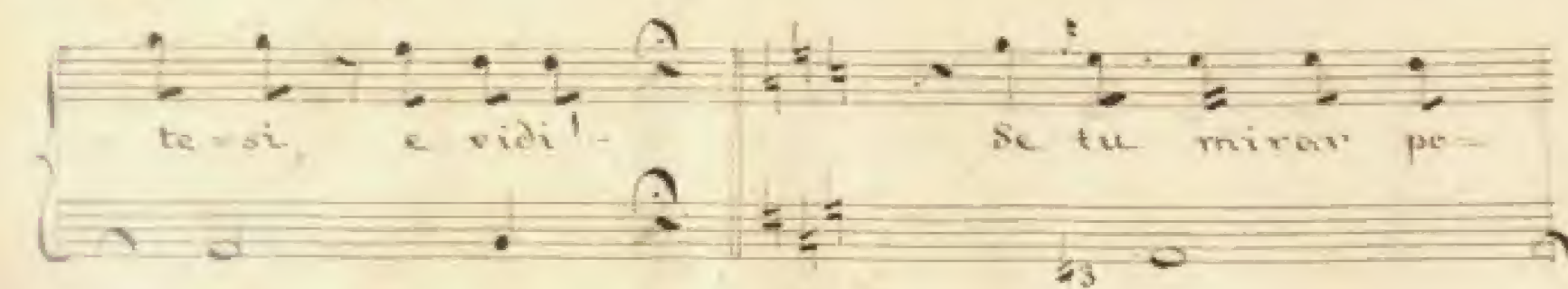
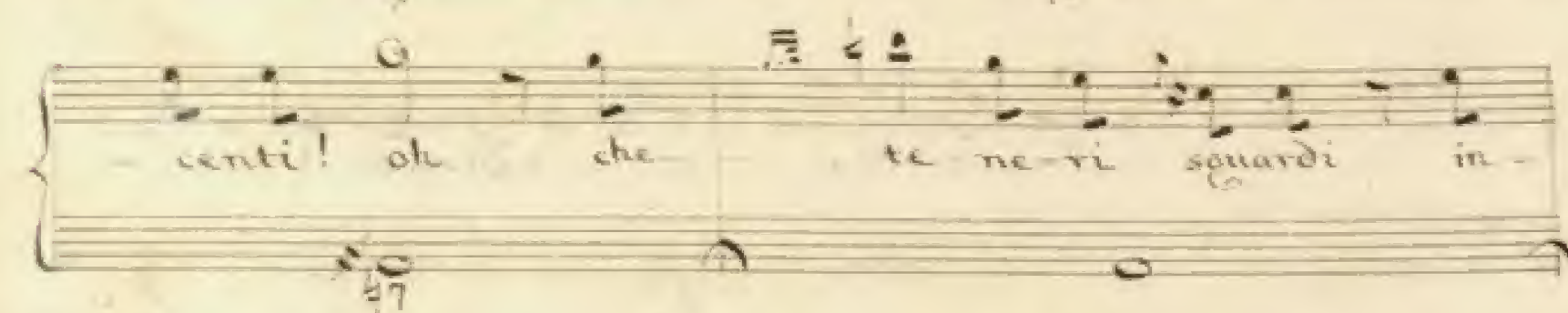
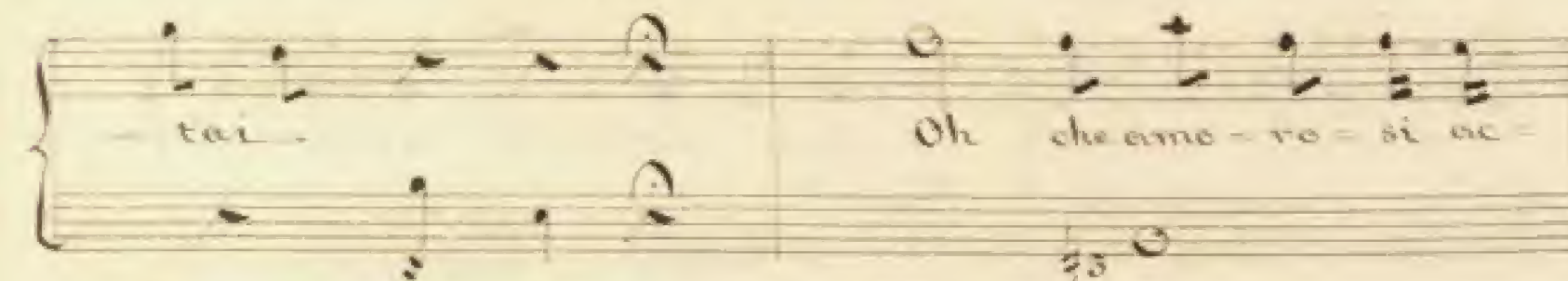
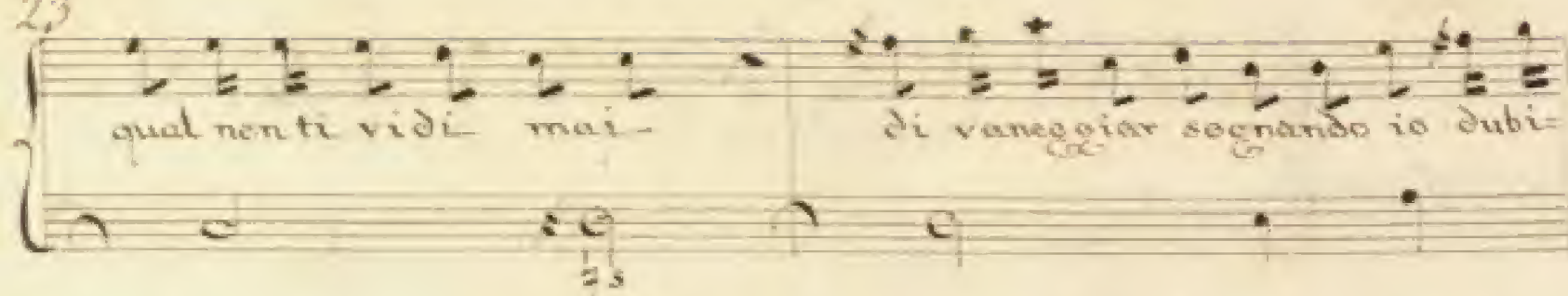
Recitativo

22
18
Prima dell'Au - ro - ra oh Julle,

io sognando ti vidi! e così fido ti dipin - se il pen -

sie - ro che il sogno allor non invi - diava il vero

so - lo nel ri - mi - rarti. pieto - sa a me



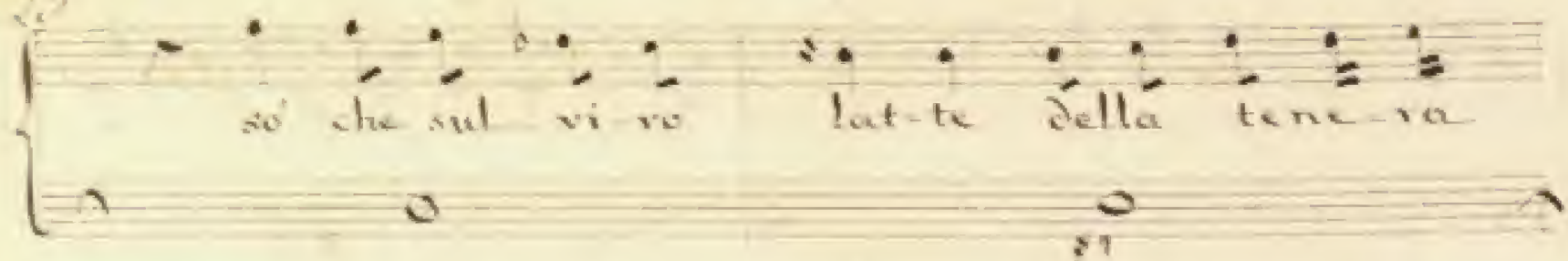
22
13

- tessi, mirar po - tessi quanto renda piu bella un

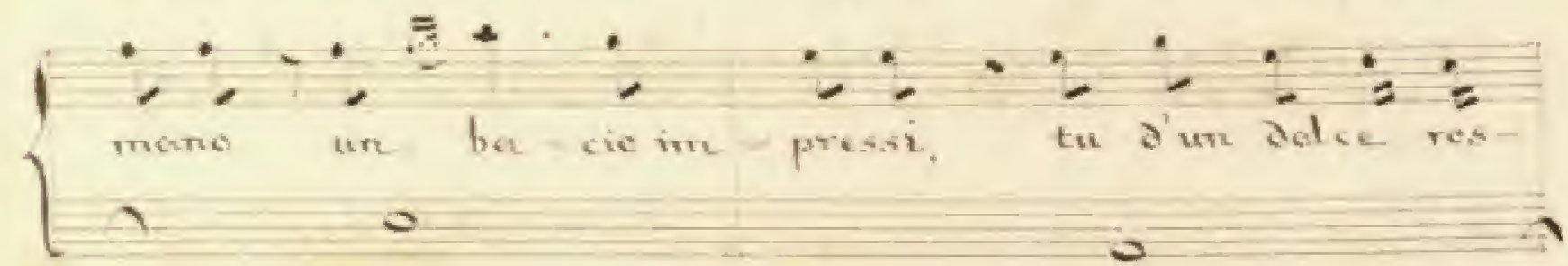
guardo di pie-tà le tue pu - pil - le mai piu cru-

- del mai piu crudel non mi sa - resti oh fille-

io non so' dir, non so' dir che dissi.



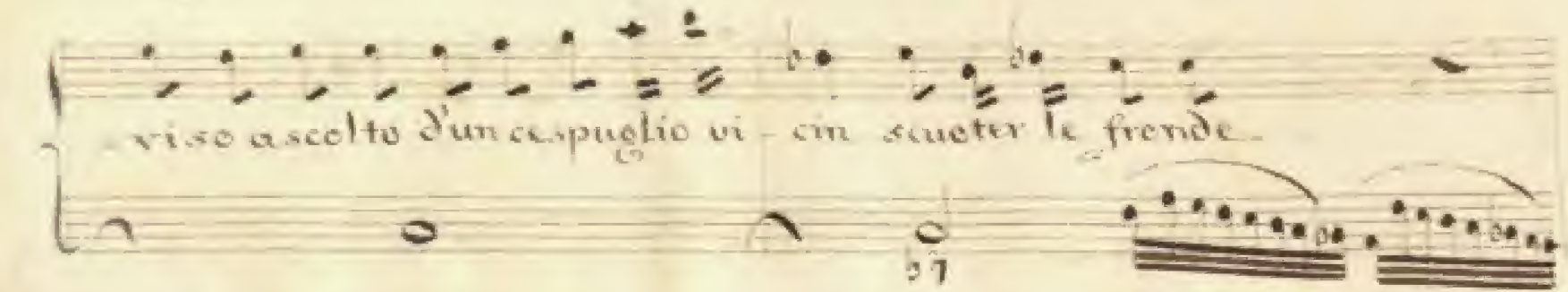
so' che sul vi ro lat-te della tene-ra



meno un ba-cie im-pressi, tu d'un dolce res-



ser tingesti il volto quando improv-



viso ascolto d'un cespuglio vi-cin scuoter le fronde

26 14
mi velgo, e mezzo ascoso veggio il rival. Si lano, che d'invido ve-

lano livide in viso i furti miei rinvera ti

mer, vergogna, ed i ra m'assalir mi de-

staro in un momento, e fu breve anche in sogno il mio contento.

Segue l'aria

Andantino

ti con l'ombra è ver, è ver l'in-gan no ed il pia

-cer, ed il pia - cer: ma la mia fiamma ch' Dio mu

725

65 525

24
15

la mia fiamma oh Dio! I. dole del cor mio

del cor mio con l'ombra con l'ombra

non par-ti con l'ombra non par-ti

Par-ti con l'ombra e'

Handwritten musical score on four staves. The lyrics are in Italian. The notation includes various musical symbols such as notes, rests, and dynamic markings like *sf* (sforzando) and *sfz* (sforzato). The staves are numbered 28, 29, 30, and 36 at the bottom.

ver e ver l'in-gan-no ed il pia-
cer ed il piacer ma ma la mia fiamma oh Dio, ma
la mia fiamma oh Dio oh Di o! I do-lo
del cor mio del cor mio con l'om

16

bra con l'ombra non par - ti no' no' con l'ombra

non parti

Se mai per

un mo - mente per un momento so - gnando io son fe'

li-ce sognando io son fe-li-ce, poi cresce il mio tor-

= mente poi cresce il mio tor-mento quan-do,

quan-do ri-torna il di, quan-do ritorna il

di riter-na il di

Da Capo =

17
= Cantata Terza =

Recitativo

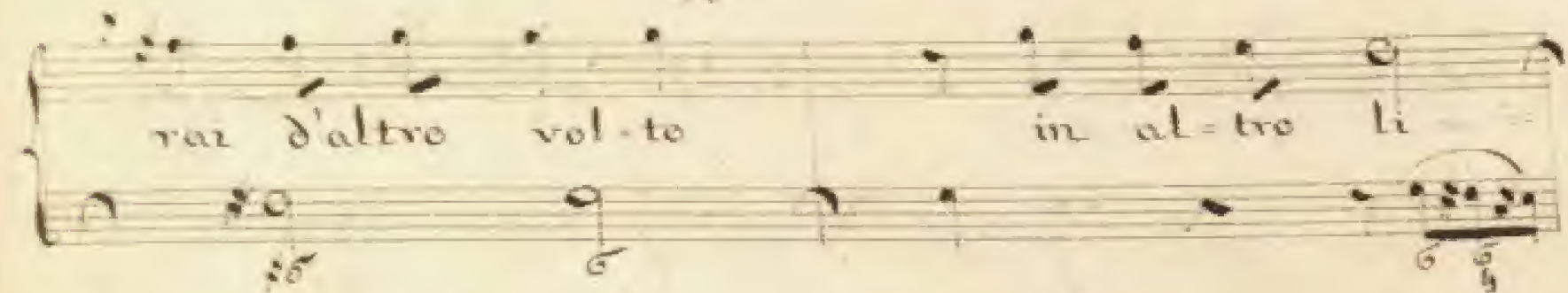
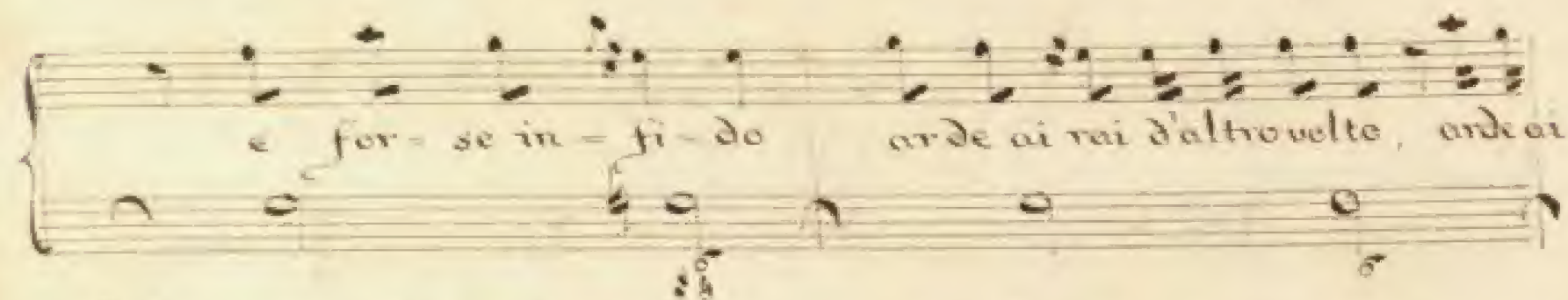
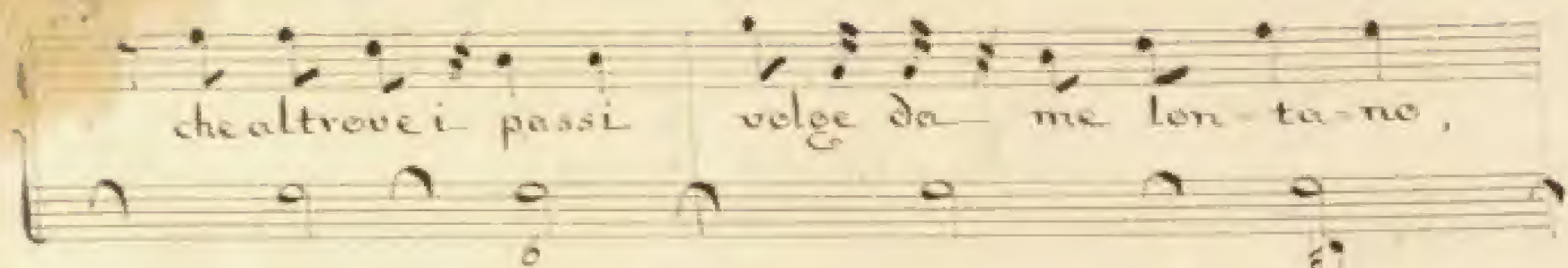
Sir - si chiamare a - no - me -

ec - co da me imparate

da me impa - rate oh

spe - chi, oh sassi

Sir - si



34 18

sparte incul-te chiome tinta d'a tre pallor; melle di

pianto chiamo l'empio che fugge, chiamo l'empio che

fugge, e non m'ascolta quinci, e quindi ri-

- volta, la pupilla si ferma, si ferma,

15

e non lo mira, e l'al - ma che se -

- spi - ra dal duol già vinta, e affa - ti - cata,

stanca, fir - si oh Di - o! firsi

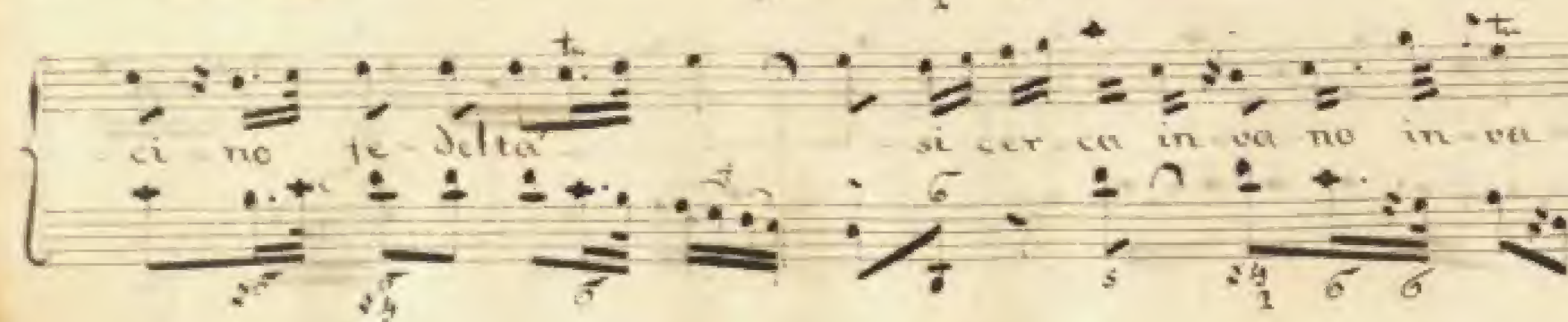
chiede, e lan - gue, e manca

Segue Aria

Affettuoso

Se in a-mor che sia vi-
ci-no fe-del-tà si cer-ca in va-no
in amor che sia lenta

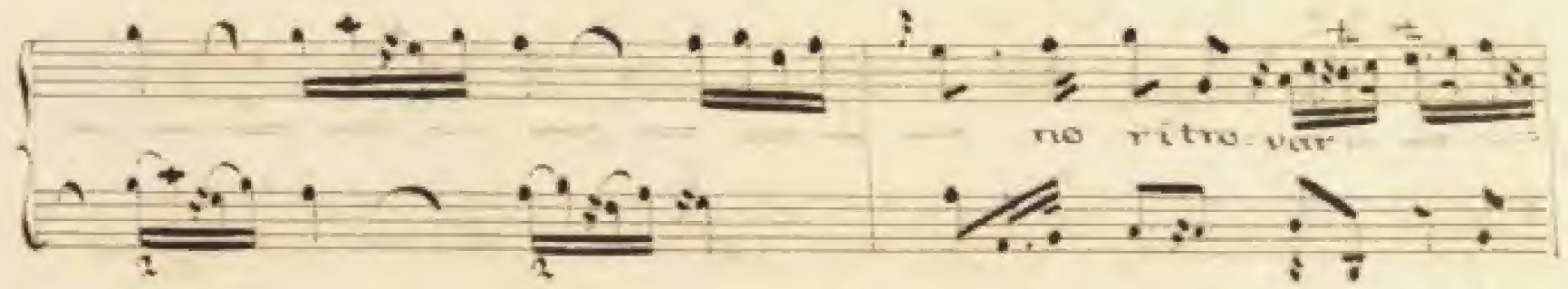
The musical score is written on four staves. The first staff is a vocal line starting with a treble clef and a key signature of one flat (B-flat). The second and third staves are piano accompaniment, with the second staff using a grand staff (treble and bass clefs). The fourth staff continues the piano accompaniment. The lyrics are written below the vocal line and above the piano accompaniment. The tempo/mood is indicated as 'Affettuoso' at the beginning. The page number '13' is in the top right corner.



no in a mor che sia lonta



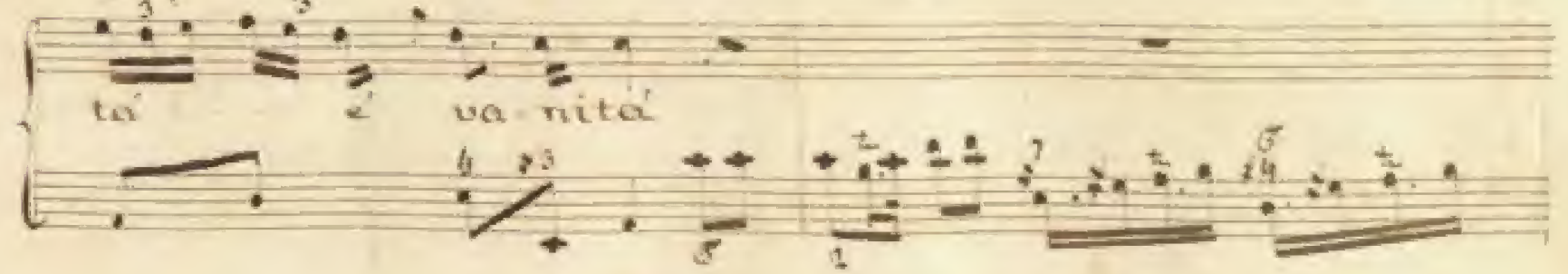
no ritro-var



la e vani



ta' va-nita'



e pur vuole il mio destino lu-sin

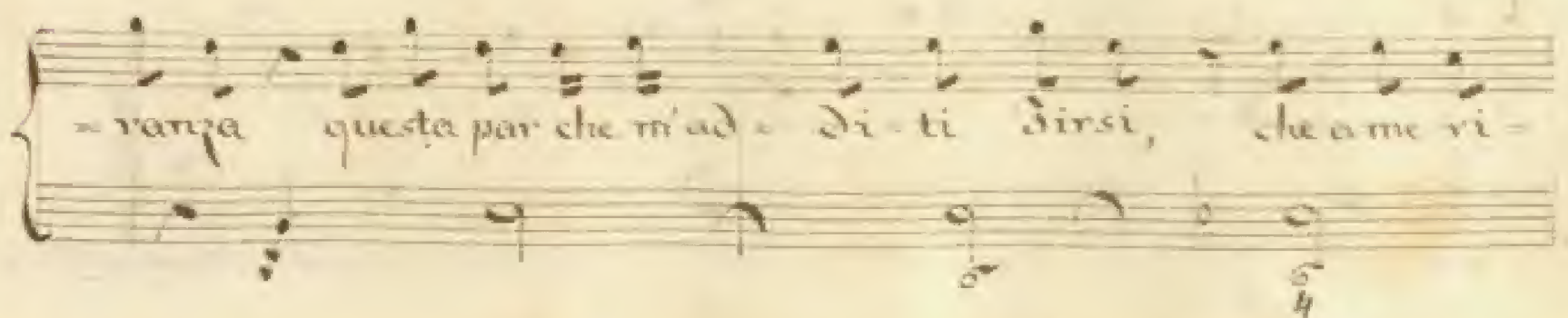
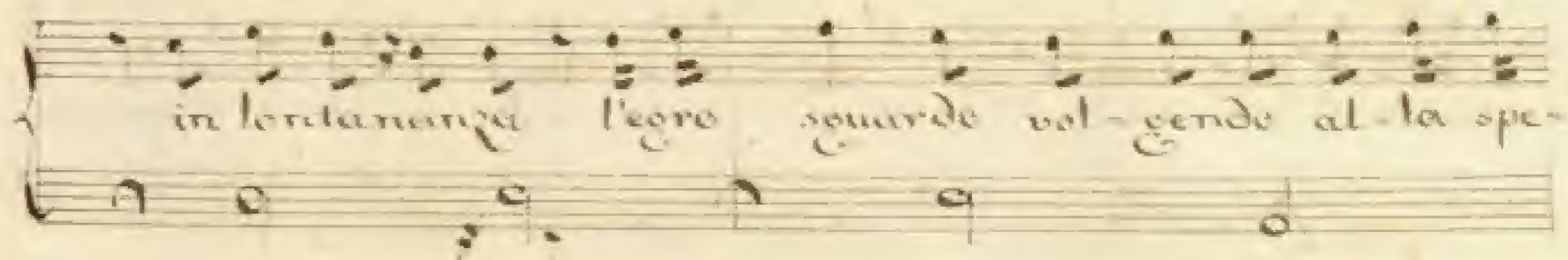
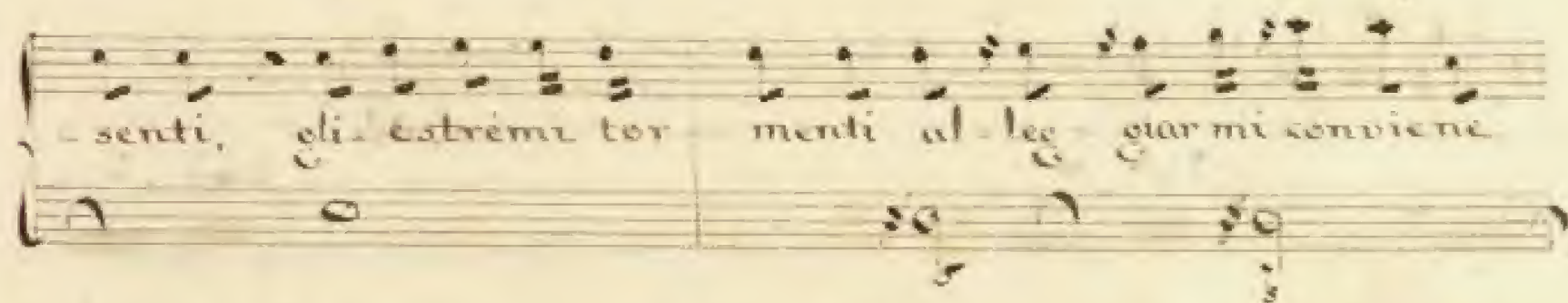
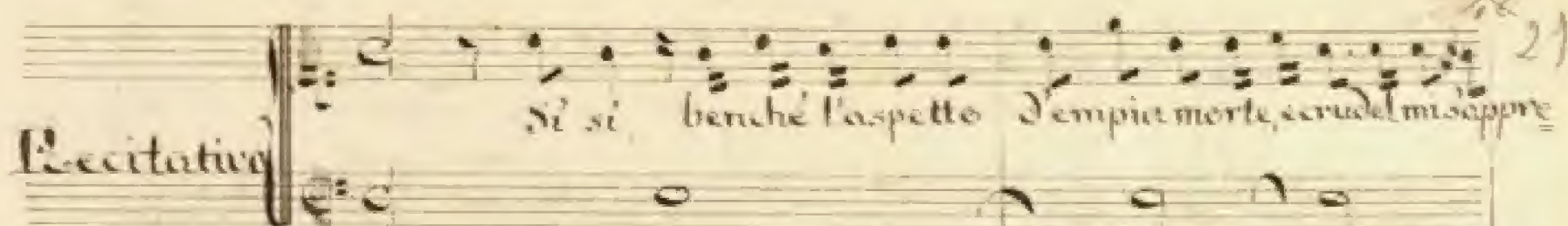
quando il mio timore che in lontan crude le amore pietà

cerchi e fedeltà pietà pie=

tà pietà cerchi e fe del-tà

Da Capo=

Recitativo



41 *ad.*
torna, e che mi dice, fui mi-sere, in-se-li-ce Ca-

ra da te lontane
oscuro e cieco fu sempre il di per me, ma-

sempre meco venne di pura fe' la gloria, e il vanto torna tor-

na dunque alle gioje, e asciuga il pian to

Sigue l'aria

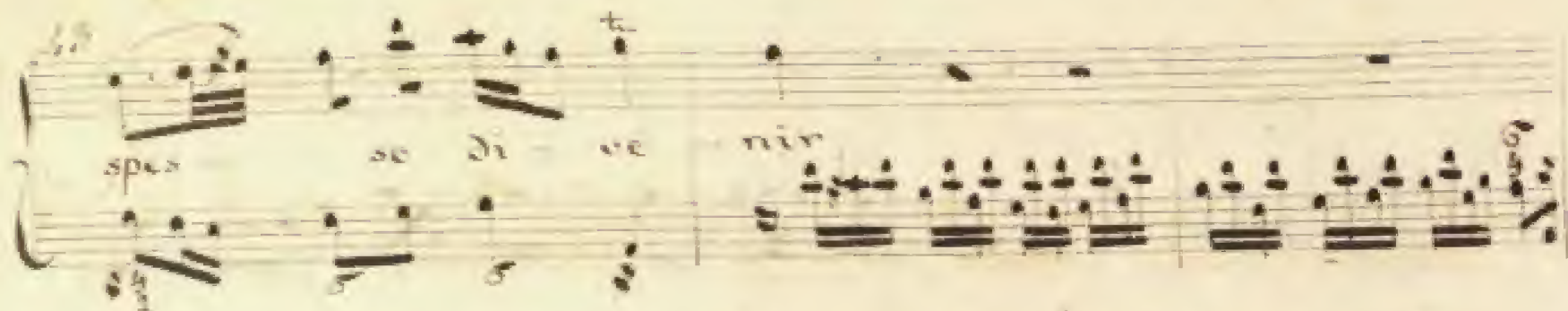
Allegro

Se' ben che la spe- ran-za in-

fronte a chi s'è dora bel - la la frode ancora - bel

la la frode ancora, la frode an-co - ra sa' spes - so

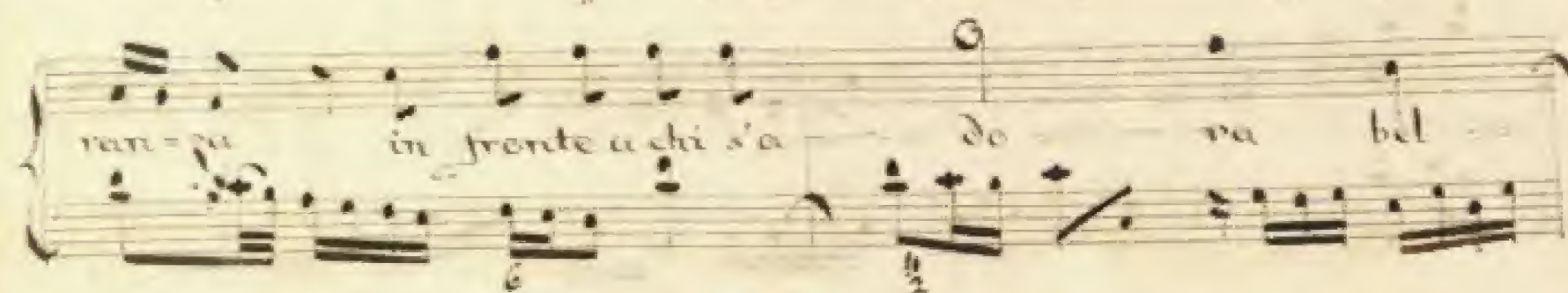
spes se di ve nir



sò ben che la spe ran - za, che la spe



ran - za in fronte a chi s'a do ra bel



la la frede ancora bel la a chi s'a do ra bel

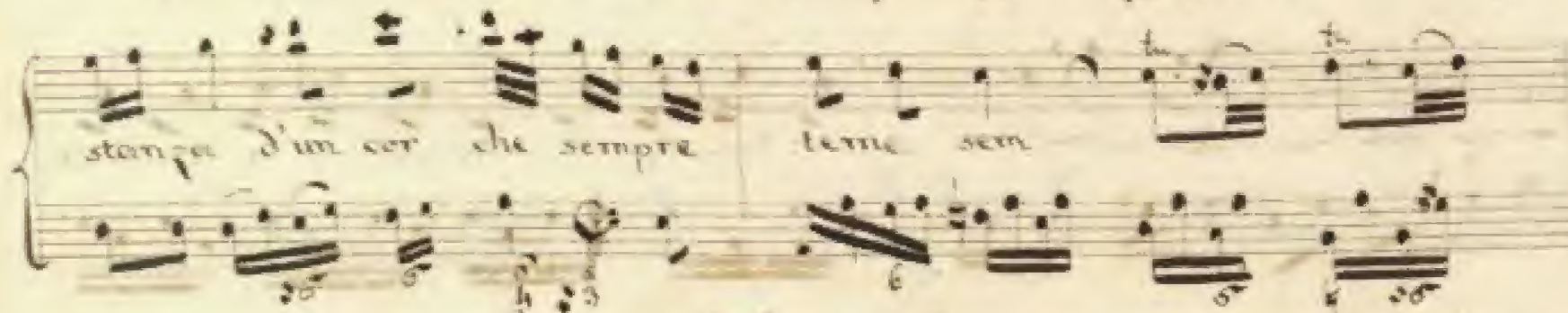
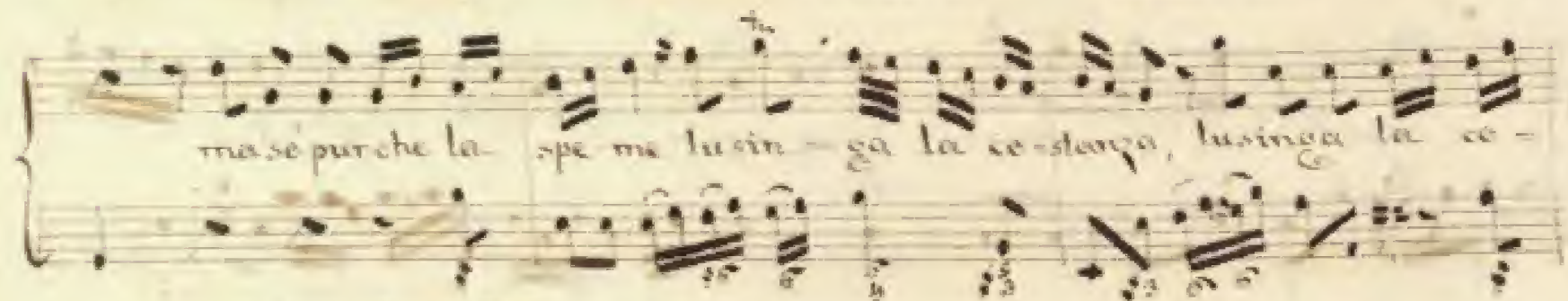


la la frode anco ra la fro de an co ra fa

spes so fa spesso di ve rar bel la

bel la in fiori te a chi sa do ra la fro de an

co ra la fro de an co ra fa spesso di ve



24
sem-pre vi-ci no il suo me-rio, il suo me-

rio vi-ci no il

suo me-rio vi-ci no il

suo me-rio

Da Capo

= Cantata Quarta =

Recitativo

Queste che miri oh Nice

campagne amene,

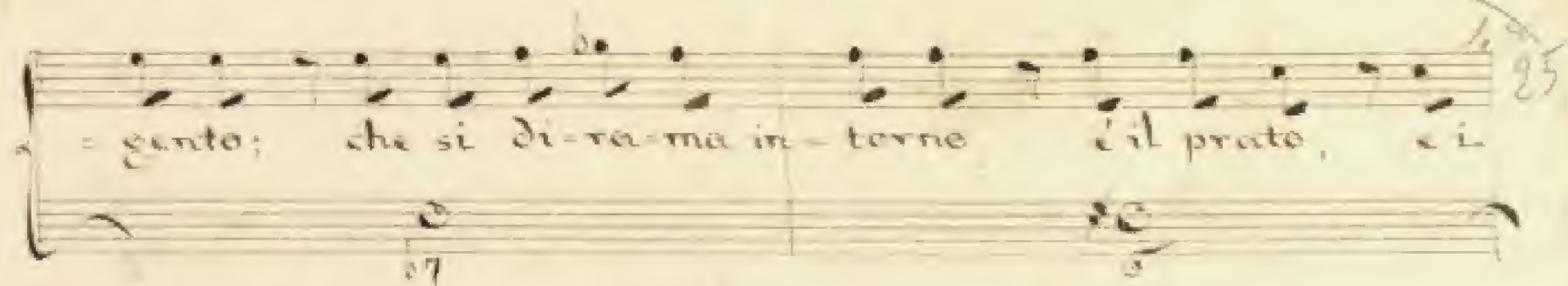
o ve innocente e bella

guida la Pa-sto-rel-la

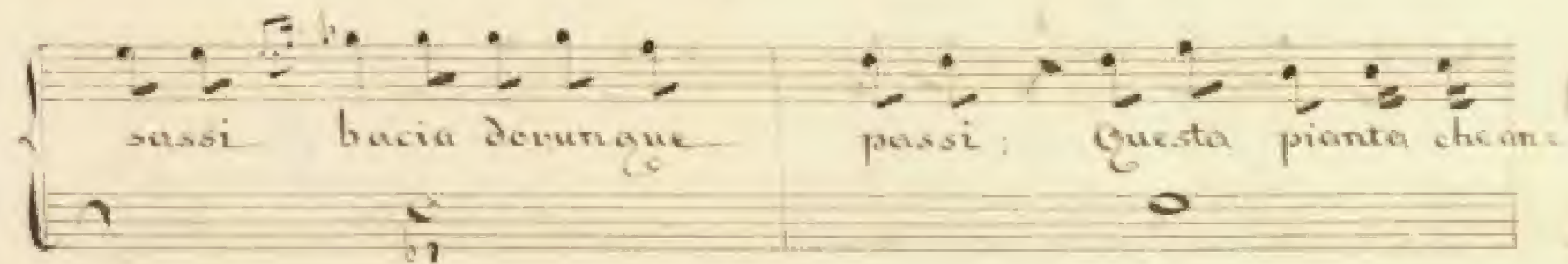
lieta cantando il mansue to ar-mento:

questo lim-pi-do ar-

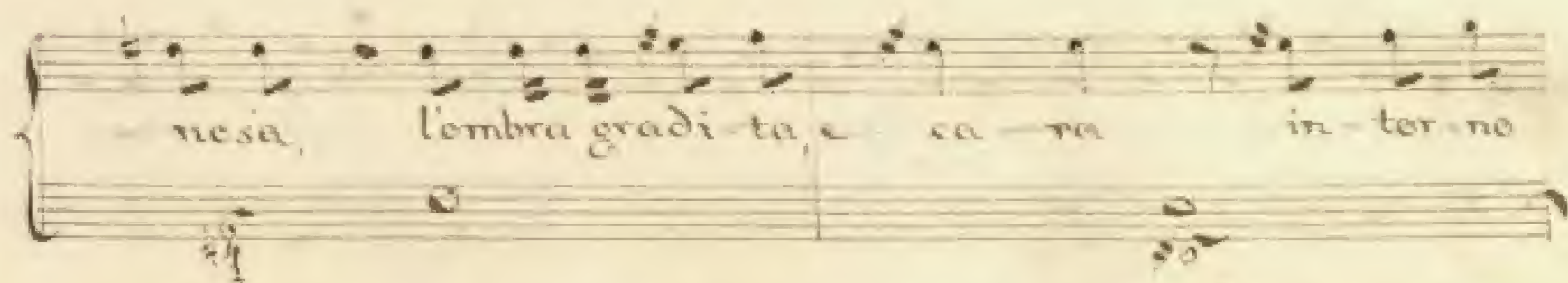
95
- ganto; che si di-ra-ma in-terne è il prato, e i



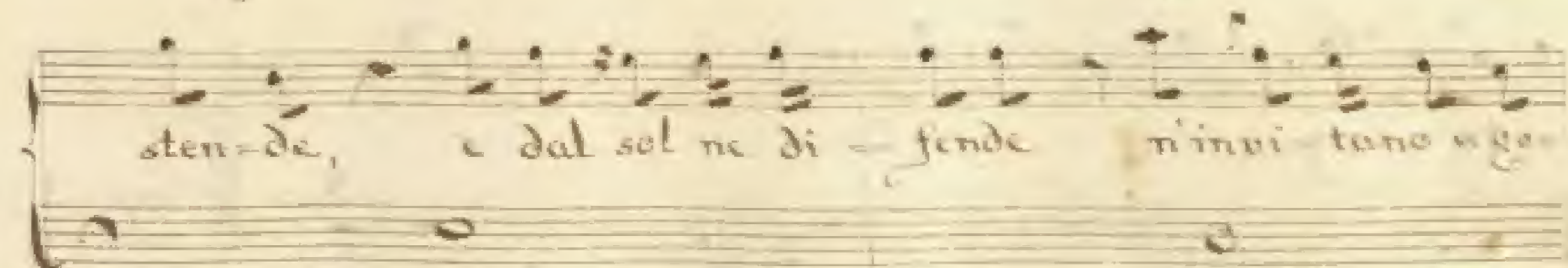
sassi bacia dovunque passi: Questa pianta che an-

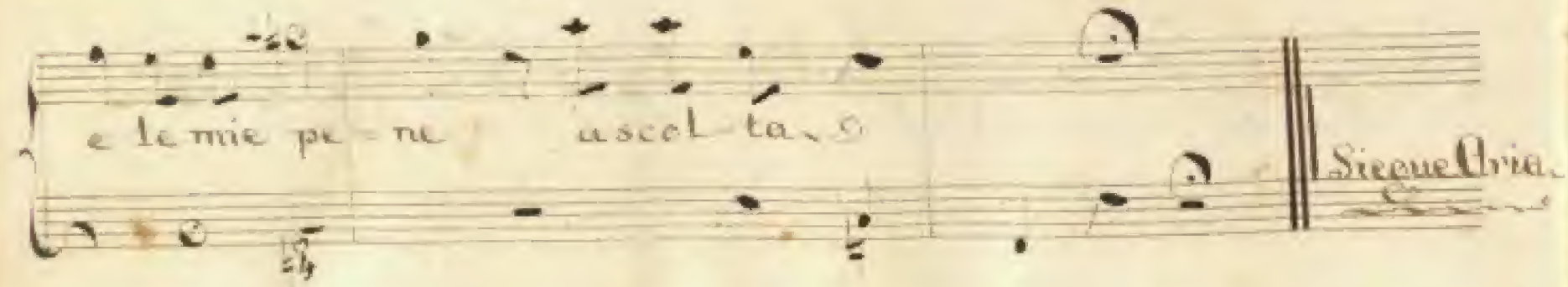
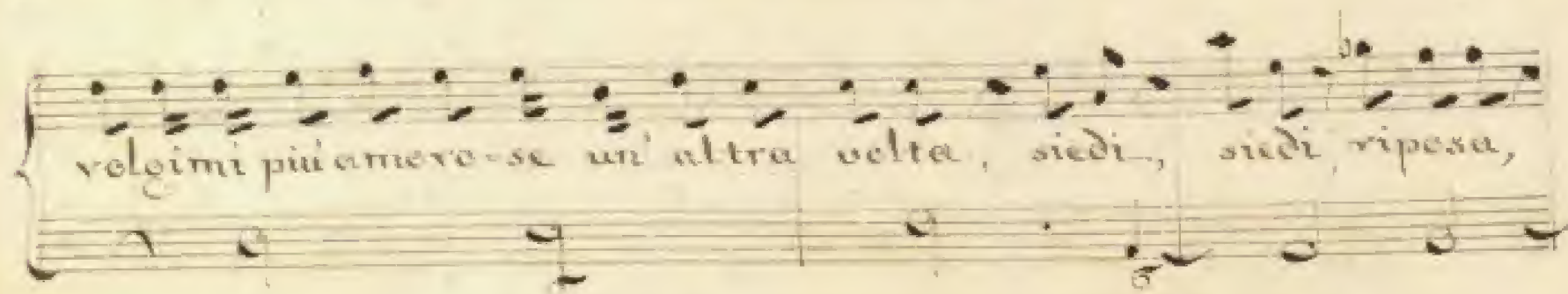
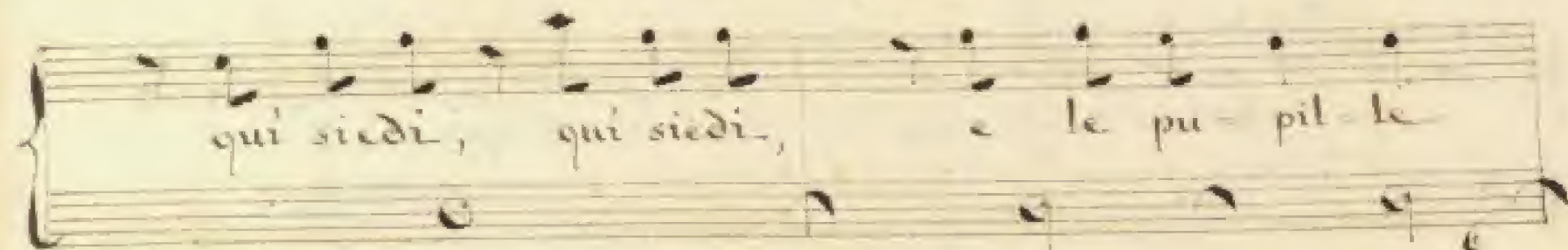
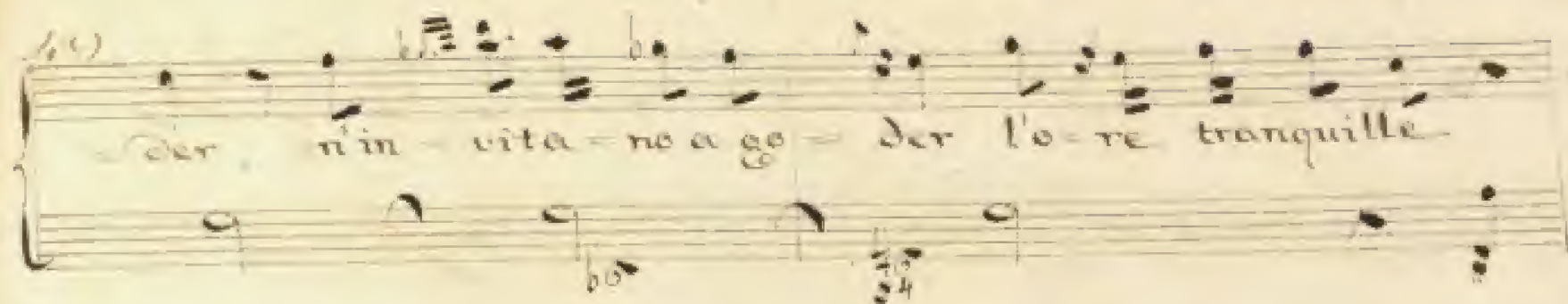


nesa, l'ombra gradi-ta, e ca-ra in-ter-no



sten-de, e dal sol ne di-fende n'invi-tano a go-





Assettuoso

The musical score consists of four systems of staves. The first system features a vocal line with a tempo marking *Assettuoso* and a piano accompaniment. The second and third systems continue the piano accompaniment. The fourth system includes the lyrics *mia*, *mio ben*, and *Sei mio con*. The manuscript is written on aged, stained paper with some ink bleed-through from the reverse side.

Handwritten musical score on four systems, featuring vocal lines with lyrics and piano accompaniment. The lyrics are in Italian and appear to be a religious or devotional song.

System 1: *fer... to per te por*

System 2: *to al cor ca te ne per te*

System 3: *pe ne per te pe ne amor mi*

System 4: *da per te*

The score is written on four systems, each with a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are written below the vocal line. The notation includes various musical symbols such as notes, rests, and accidentals. The paper is aged and shows some staining.

pe - ne per te pe - ne amor mi da

per te

pe - ne a - mor mi da

Sui

53
mie ben sei mie con

for-to per te perto al cor ca

te-ne al cor ca-te-ne per te perie a mor mi

da' per te

pene a-mer mi da

per te pene amor mi

da

Da te cal

53

ma, e pa ce spe ro

col pen-siero ate mag-gi-ro ne so-spiro ne so-

=spiro altra bel-ta

ne so-spi-ro al-tra bel-ta

Da Capo

86

Cre - di - mi sì mio

Recitativo

67

Sole che da te vien la luce agli occhi miei

67

pensa ... pensa che sol tu sei del cadente mio cor

67

vita, e sostegno; né ritrosia, né sdegno potran

67

57
fer ch'io non t'arni, ch'io ti siegua, e ti chiami, che vi-

=cino, e lontano a te mi acci-ri e che per

te, per te bell' I-dol mi - o

so - spi - ri.

Sieoue Aria

Allegro:

A handwritten musical score on aged paper. The score is written in a single system with four staves. The first staff is a piano accompaniment, starting with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro:'. The second staff is a vocal line, starting with a soprano clef. The lyrics are written below the vocal line. The third and fourth staves are piano accompaniment, continuing the melody. The lyrics are written below the piano accompaniment. The score is written in a cursive, handwritten style.

A - mo! A - mo ne'

sa - ra' mai che a piu' veggio - si vez - zo - si vai sac -

cenda que - sto cor no - non sara

mai che apiu' vez - zo - si rai s'ac - cen - da questo

cor che tuo si re - se, che - tuo - si re - se, si

re - se

A - mo re sa - ra' mai non sa - ra'

mai che a più vez- zo - si ra i s'ac-cen-da questo

cor - che tuo - si re - se - che tuo si

re - se non sarà mai mai che a più vez-

- zo - si ra

61 
i s'accen da questo cor, che tuo si
re - se questo cor, che tuo si re
se, che tuo si re se
all.
se =

32

del te - del cori mio be - ne sa - ro' fra le ca - te - ne sa -

ro' fra le cate - ne, ne' potrai far mi amer no -

velle esse se non potrai far mi amer

no - vel - le ef - se - se novel - le ef - se - se

Da capo

Cantata Quinta

Adagio
sostenuto

Scrivo in te l'ama - - to

nome di colei per cui mi moro per cui mi moro caro al

Sel felice Al - - ro come Amor l'impresse in me, come a -

64 33

mor l'impres se in me

scrivo in te l'ama to nome di co'

- lei per cui mi moro per cui mi moro caro al Sol al

Sol felice Allo - ro come Amor l'impresse in me, come a'

65

mor l'impres =

se l'impres se in me l'im-pres =

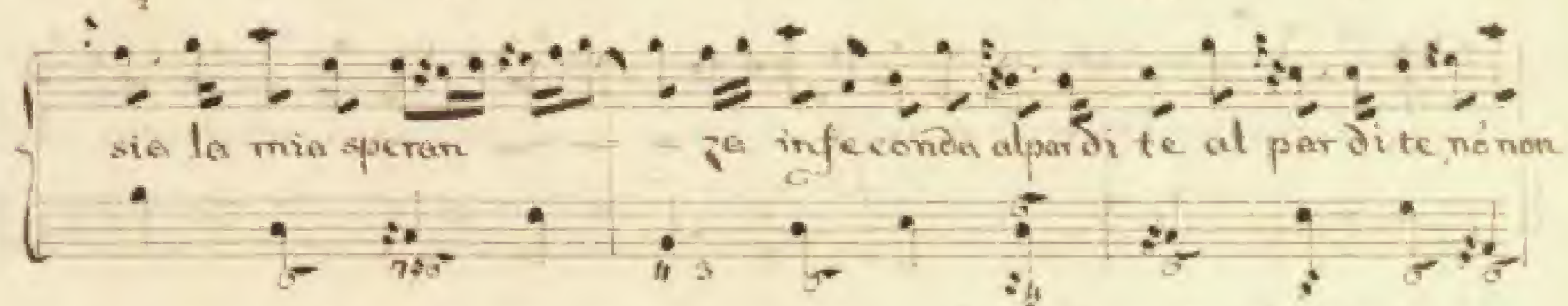
se l'impres se in me

Qual tu ser- bi ogni tua fronda serbi Clo- ri a me co-

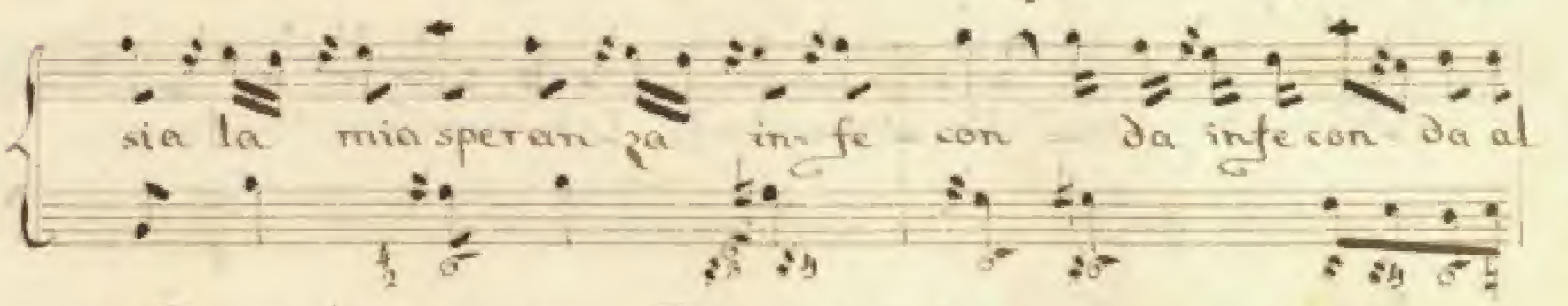
34
den za ma non



sia la mia speran za infeconda al par di te al par di te non



sia la mia speran za infe con da infe con da al



par di te

Da Capo



67

Recitativo

Oh pianta avventu - rosa or ti vedrò fa-

- stosa l'aria ingombrar con le novelle chiome, e crescerà col tronco il

dolce nome, te delle chiare linfe l'abitatrici Ninfe,

te dell'erte pendici le Ninfe abitatrici al rinovar dell'anno con liete

35
donze ad onorar verranno a te co' primi alberi

gl'augelletti ca-nori sempre faran ritorno,

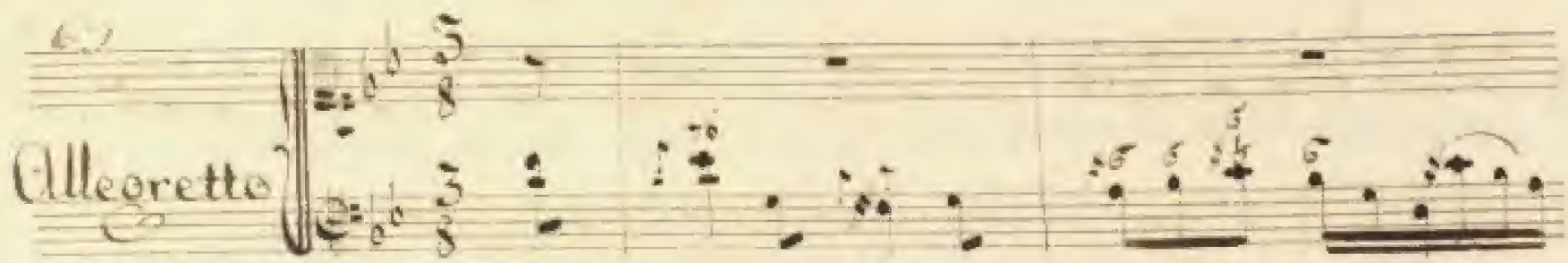
sempre ate d'intorno con invia verra' dell' altre

piante ogni fe-dele, e fortunato a-mante.

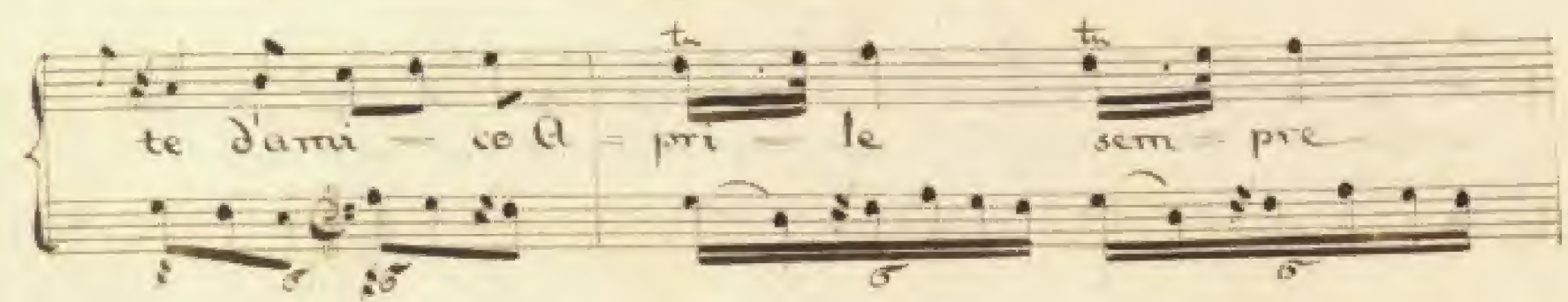
Segue Aria

62

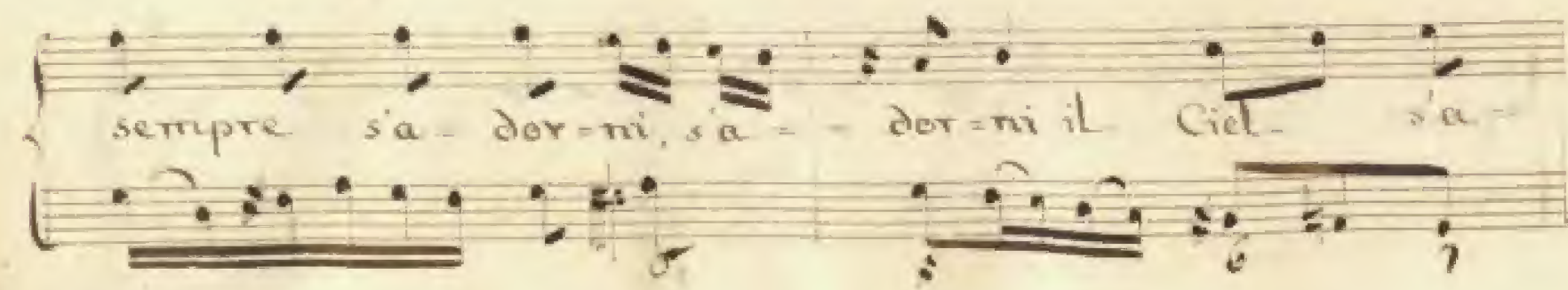
Allegretto



Per te per



te dar-ri - co a - pri - le sem - pre



sempre s'a - dor-ni, s'a - - dor-ni il Ciel - s'a -

36

= dor = ni il Ciel

ne all' om - bra tua gen -

ti - le

ne all' ombra tua gen

ti - le

po - si

Nin - fa cru - del

Ninfa cru - del

Pa - do - re in -

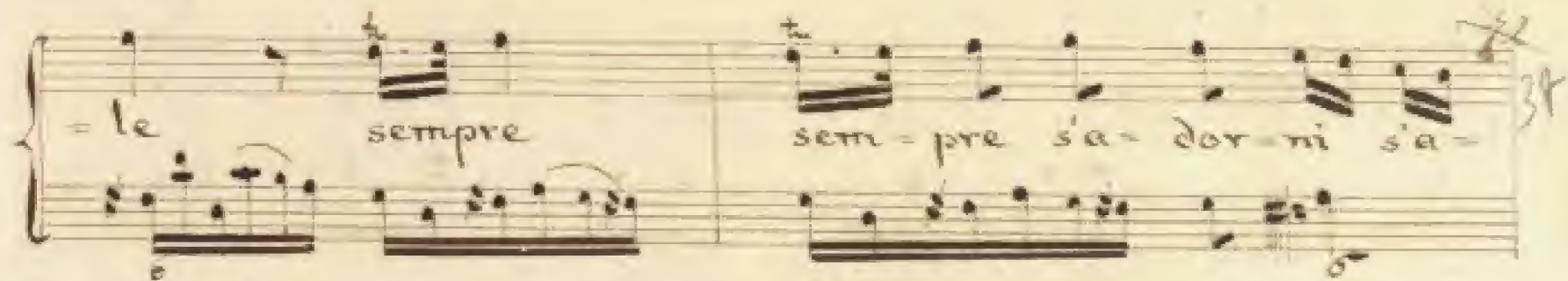
fi-do in-fi-do Pastore in-fi-do Pa-

= sto-re in-fi-do Pa-sto-re in-fi-

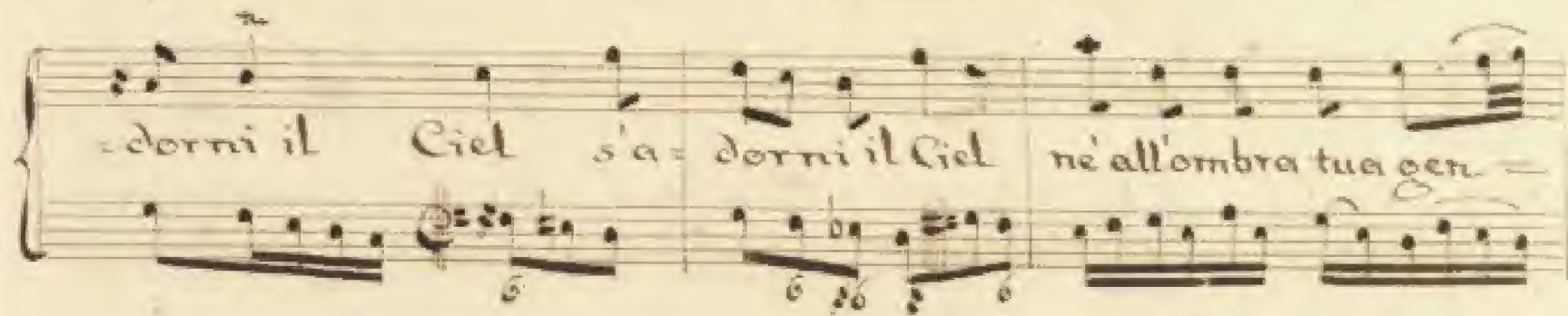
do Per te per

te amico a-pri-le d'a-mi-co a-pri-

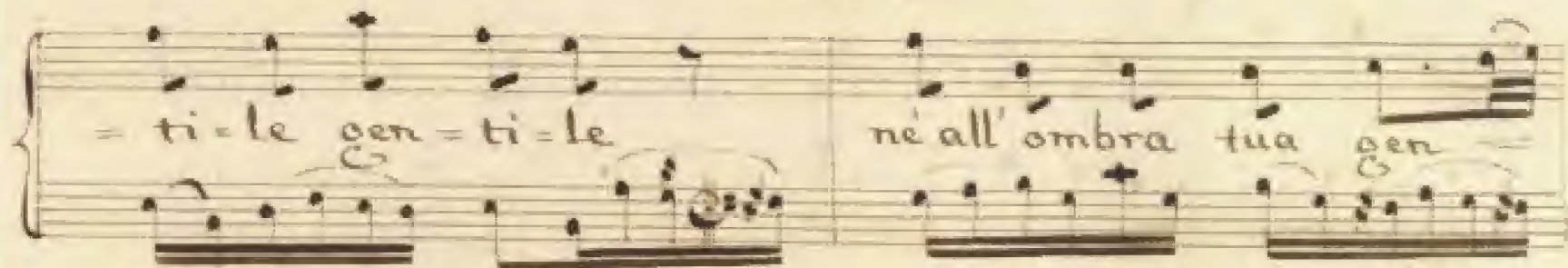
le sempre sem- pre s'a- dor- ni s'a- 38



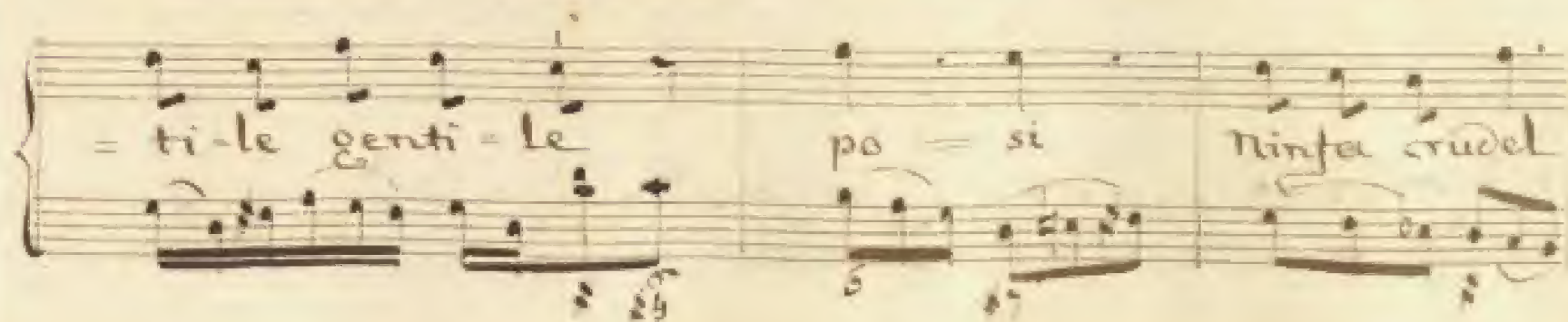
dor- ni il Ciel s'a- dor- ni il Ciel ne all'ombra tua gen-



ti- le gen- ti- le ne all'ombra tua gen-



ti- le gen- ti- le po- si Ninfa crudel



Ninfa cru-del Pa-store in-fi-do in-fi-

= do Pa-sto-re in-fi-do Pa-sto-re in-

= fi-do Pa-store in-fi-do

Ira

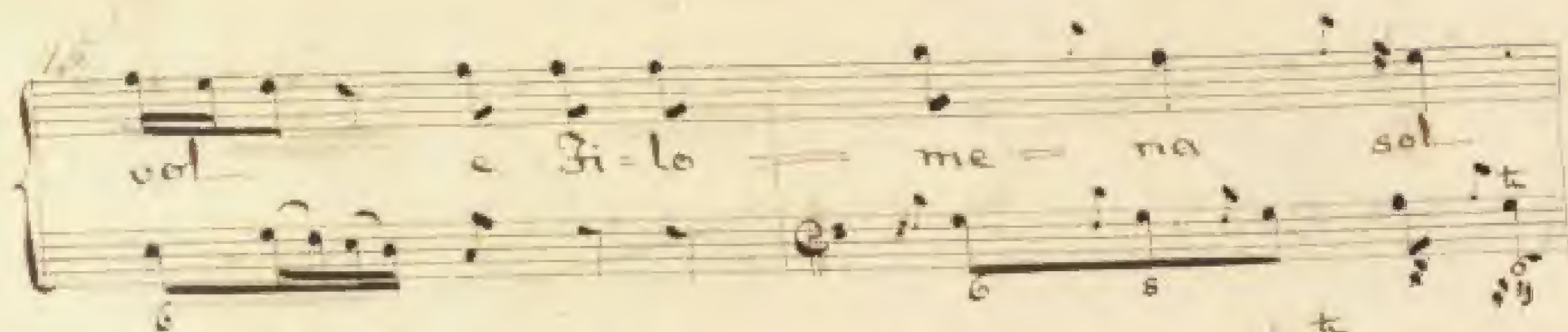
77 39
le tue ver - di fo - glie ver - di

fo - glie Au - gel di ne - re

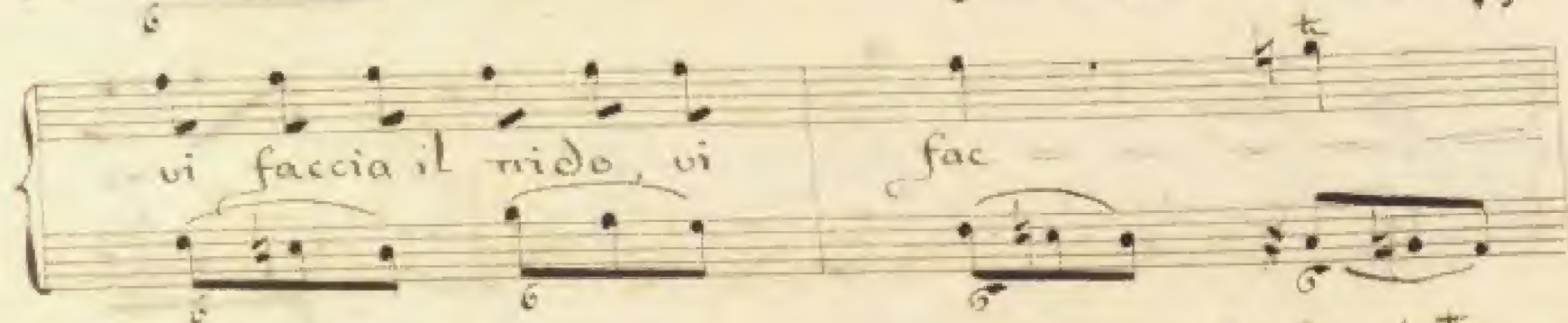
spo - glie di ne - re spoglie mai non rac -

= col - ga il vol mai non rac - col - ga il

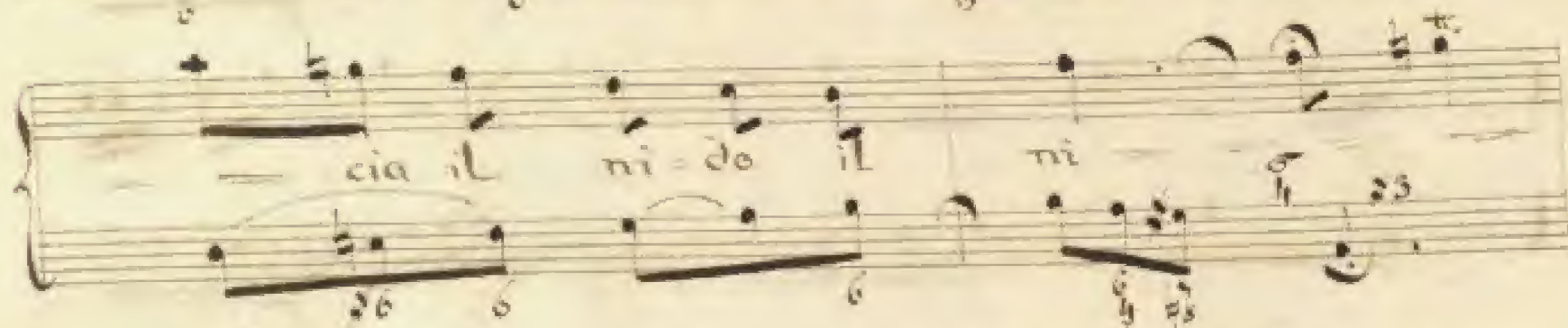
16
vol e Fi-lo me-na sol



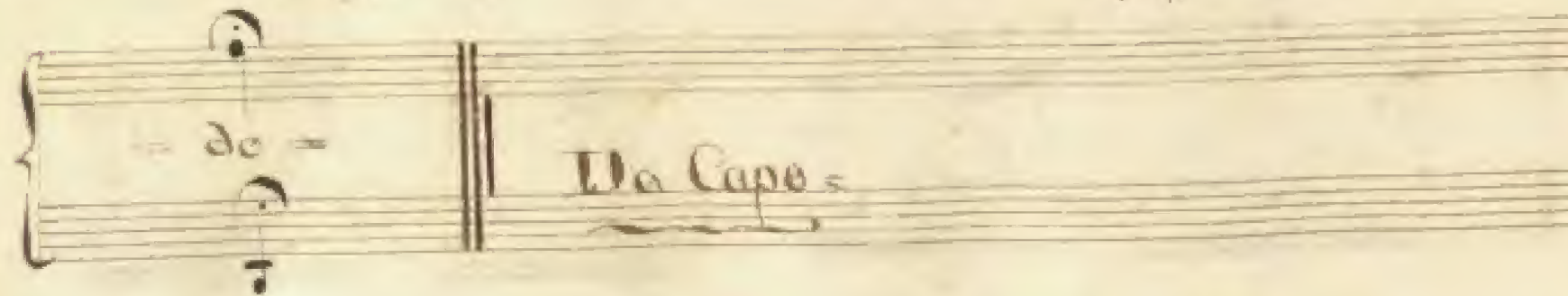
vi faccia il nido, vi fac



cia il ni-do il ni



do = Da Capo =



= Cantata Sesta =

Adagio

Gia' la notte s'avvi =

= ci = na s'avvi = cina vieni oh Nice amato bene della

27.
placi da mari-na le fresch' aure a respirar

le fresch'

aure a respirar

Sia la notte s'avvisi - nel vie - ni vieni oh

Nice vieni vieni della placida marina le freschi

aure a re=spirar

a respi-rar le freschi

au = re a re spi-rar

16

Non sol dir che sia di-letto che sia di-
let-to chi non po-sa in queste a-
re-ne in que-ste are-ne or che un
len-to ref-fi-retto dolce-mente incre-spa il mar

The image shows a page from a handwritten musical manuscript. It contains four systems of musical notation, each consisting of a single staff with a grand brace on the left. The lyrics are written in Italian and are aligned with the notes. The notation includes various musical symbols such as notes, rests, and dynamic markings like 't.' (trillo). The lyrics are: 'Non sol dir che sia di-letto che sia di-let-to chi non po-sa in queste a-re-ne in que-ste are-ne or che un len-to ref-fi-retto dolce-mente incre-spa il mar'. The page is numbered '16' in the top left corner.

50

The first system consists of two staves. The upper staff contains a melody with a half note, a quarter note, and a half note, followed by a measure with a half note and a quarter note. The lower staff contains a bass line with a half note, a quarter note, and a half note, followed by a measure with a half note and a quarter note. Both staves have a treble clef and a key signature of one sharp (F#).

The second system consists of two staves. The upper staff contains a melody with a half note, a quarter note, and a half note, followed by a measure with a half note and a quarter note. The lower staff contains a bass line with a half note, a quarter note, and a half note, followed by a measure with a half note and a quarter note. Both staves have a treble clef and a key signature of one sharp (F#).

del - ce -

The third system consists of two staves. The upper staff contains a melody with a half note, a quarter note, and a half note, followed by a measure with a half note and a quarter note. The lower staff contains a bass line with a half note, a quarter note, and a half note, followed by a measure with a half note and a quarter note. Both staves have a treble clef and a key signature of one sharp (F#).

men te in cre

The fourth system consists of two staves. The upper staff contains a melody with a half note, a quarter note, and a half note, followed by a measure with a half note and a quarter note. The lower staff contains a bass line with a half note, a quarter note, and a half note, followed by a measure with a half note and a quarter note. Both staves have a treble clef and a key signature of one sharp (F#).

spa il mar -

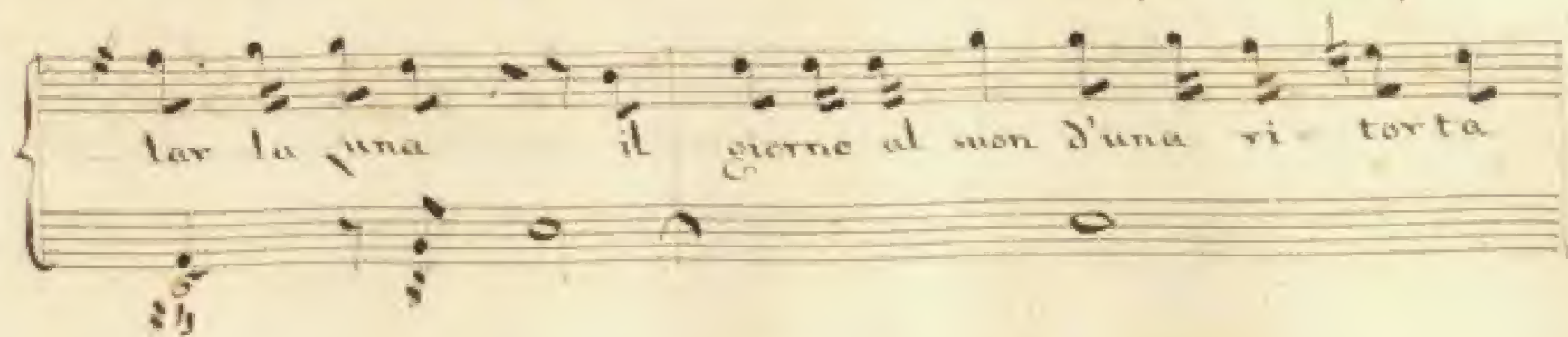
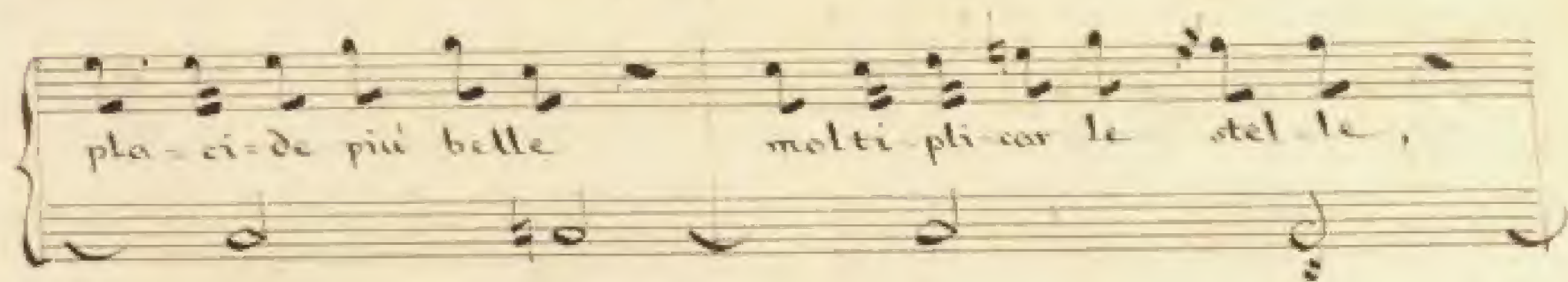
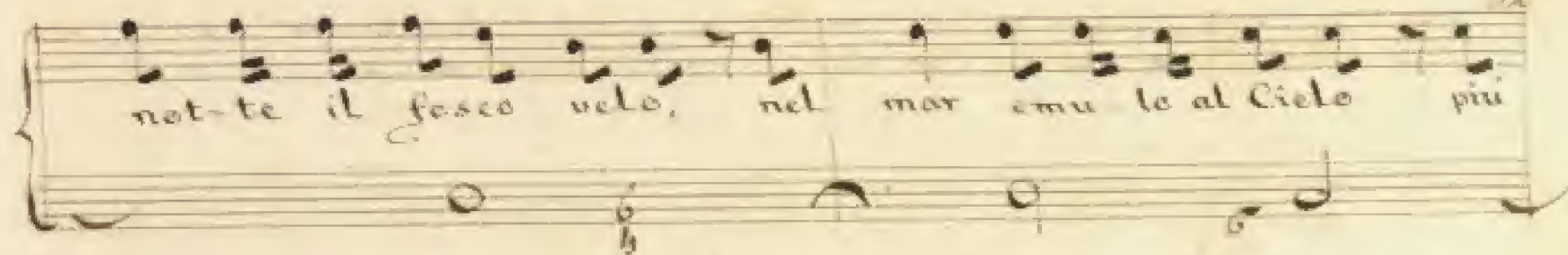
Da Capo =

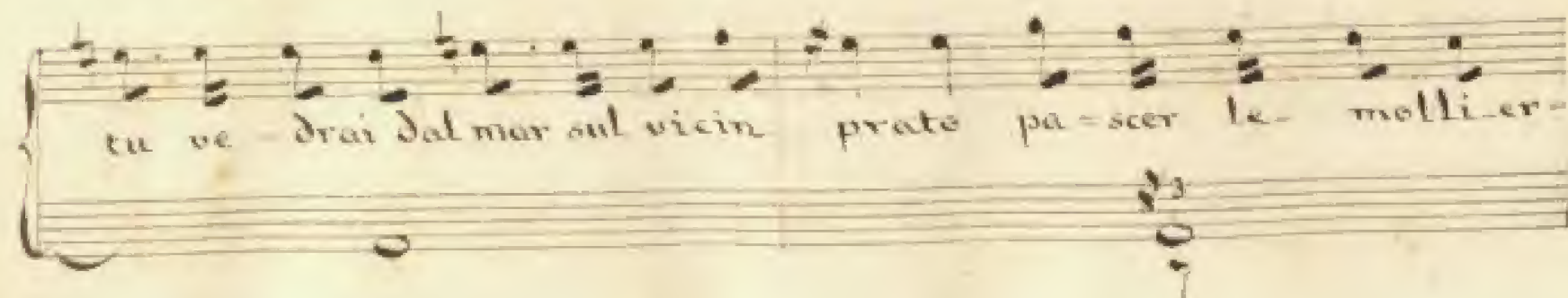
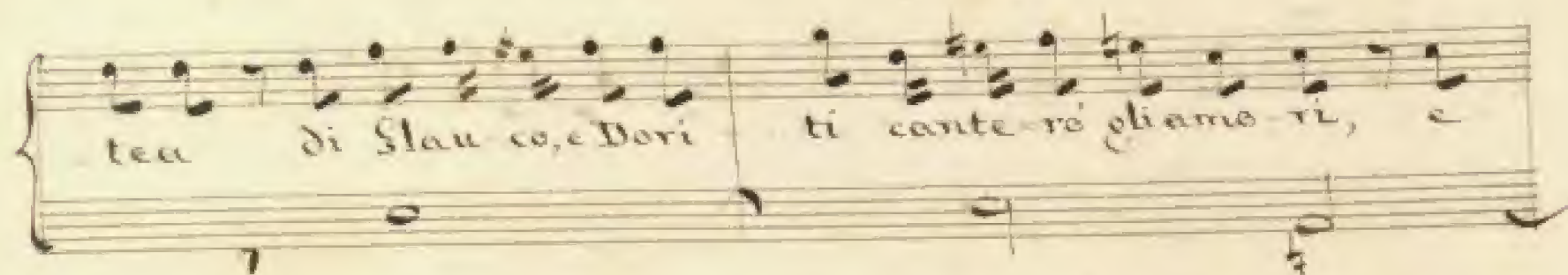
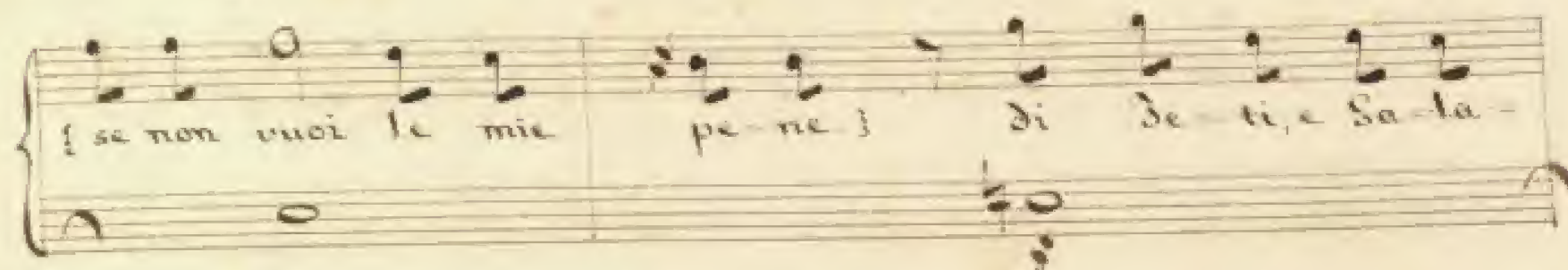
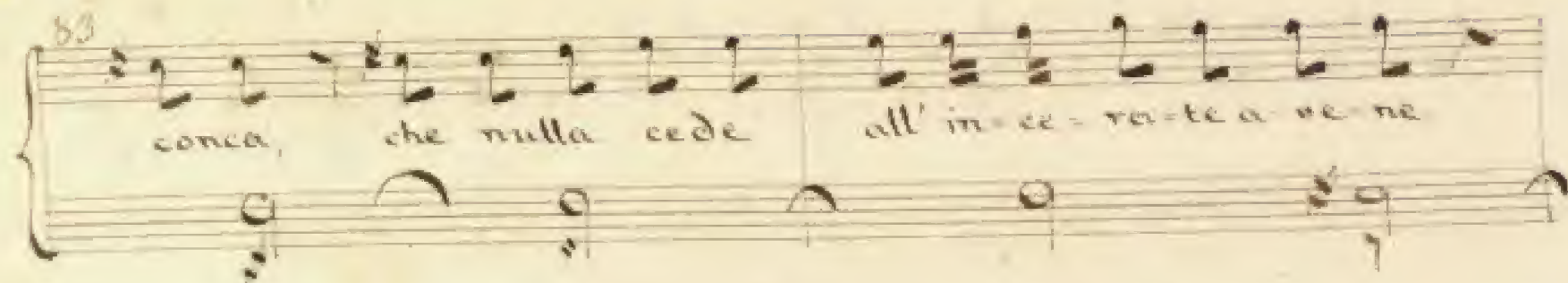
Recitativo: *lascia lascia una volta oh Nica, lascia le tue ca-*

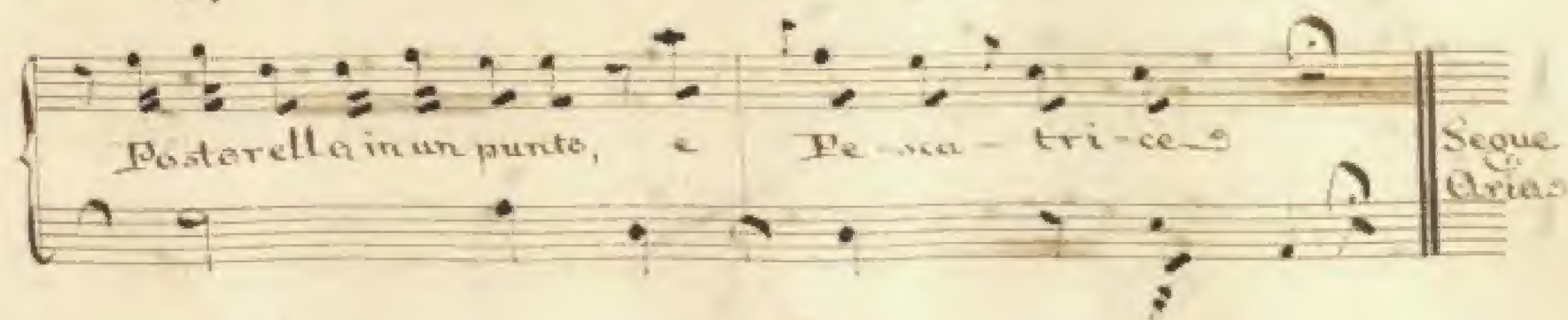
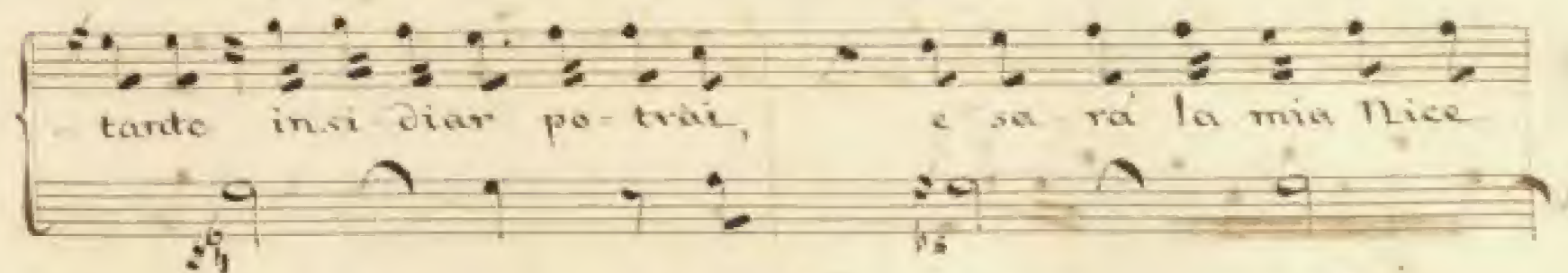
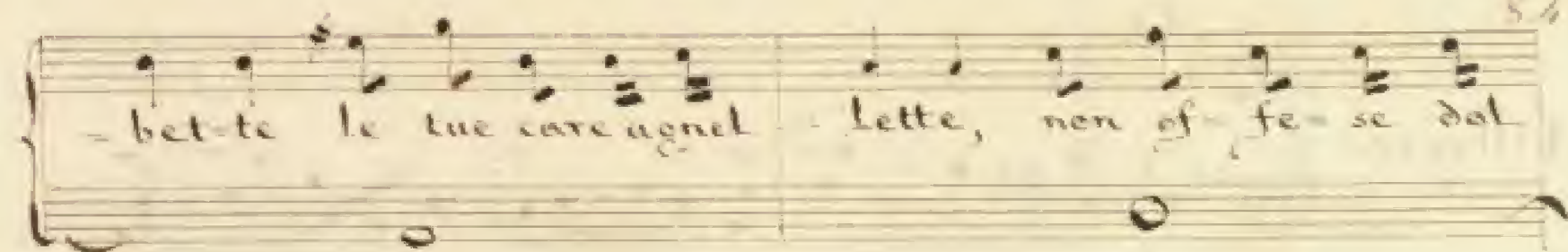
-panne uni-co albergo non è già del pia-ce-re

La sel-vag-gia di-mora hanno quest'on-de i suoi di-

-letti an-co-ra. Qui, se spiega la

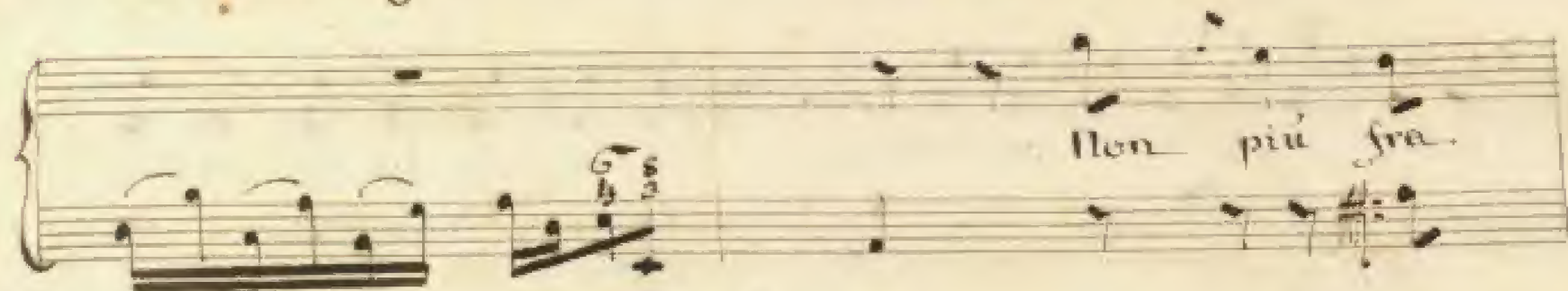







545

Allegro =



Non più fra.



sas - si al go si sta - ran - no i pe - sci a -

seco si a seco si tut ti per l'on da a

ma ra tut ti ver ranne a ga ra

fra i lac

57

ci del mio

ben frai loc ci del mio

ben

nen piu fra sas si al

go - si sta ran - ne i pe - sci a - sco - si a -

- sco - si tutti per l'on - da a ma - ra

tutti ver - ran - no a ga - ra fra i

luc

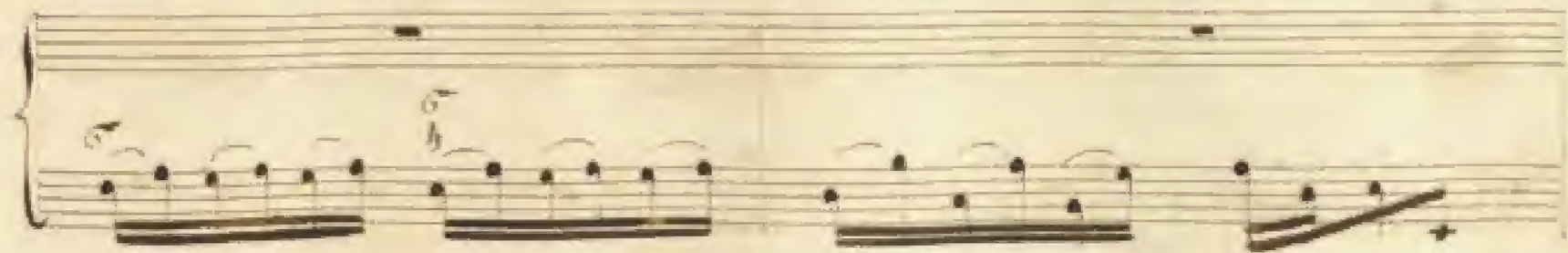
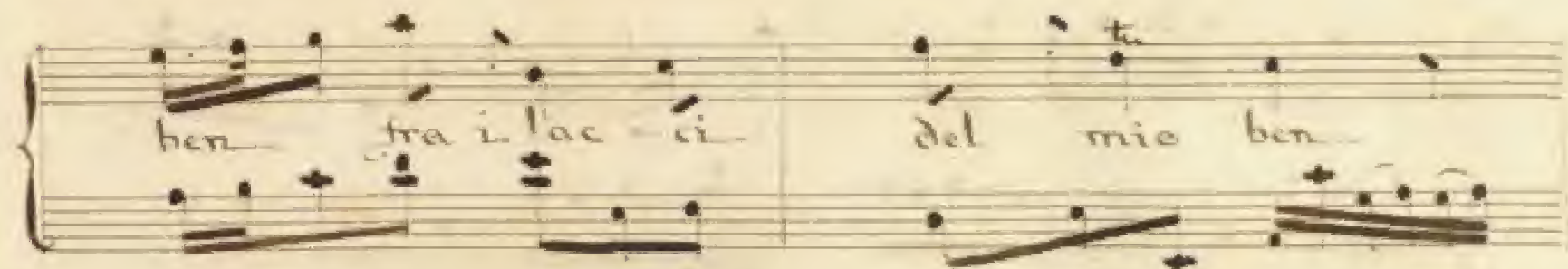
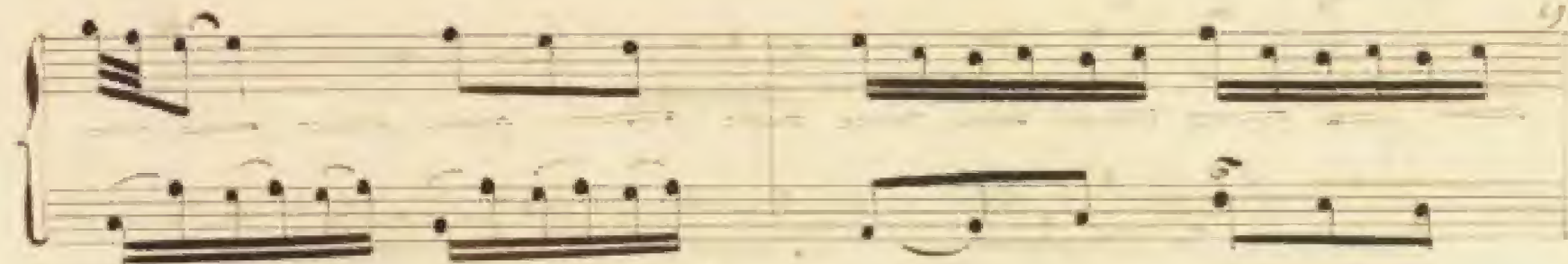
87

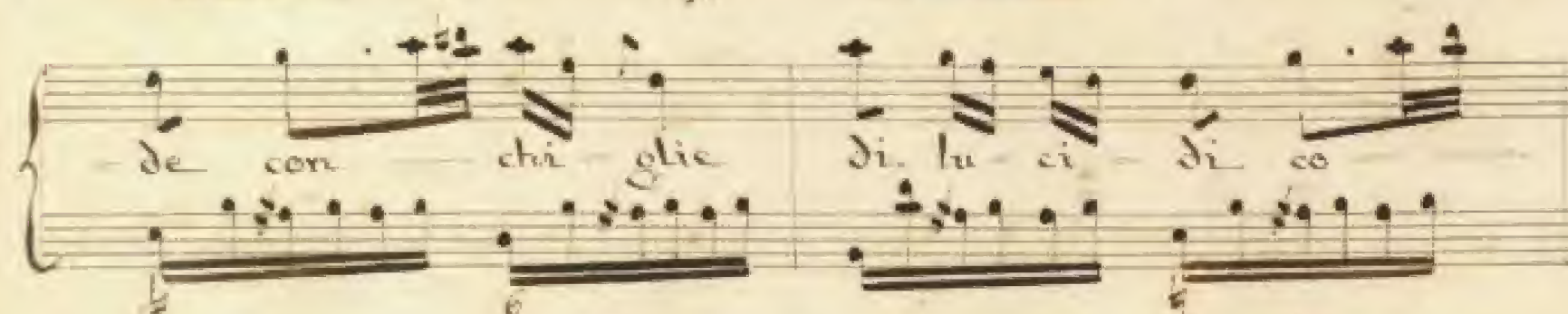
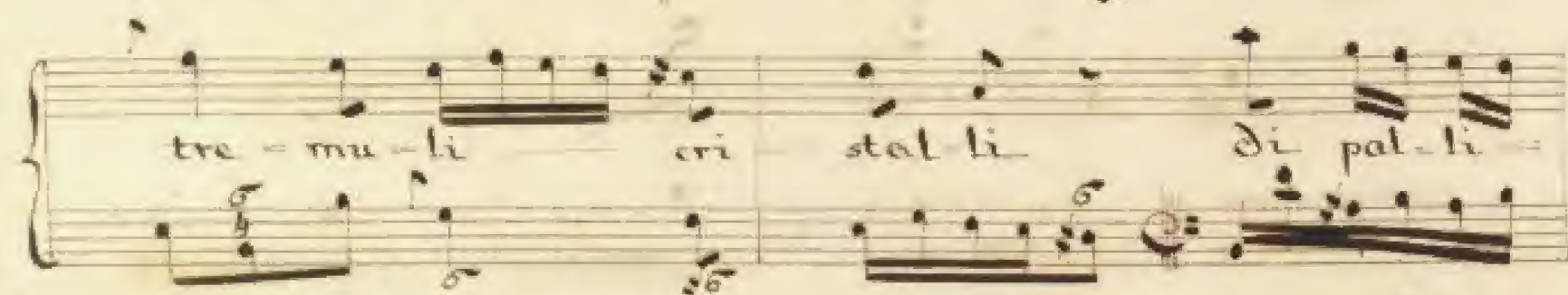
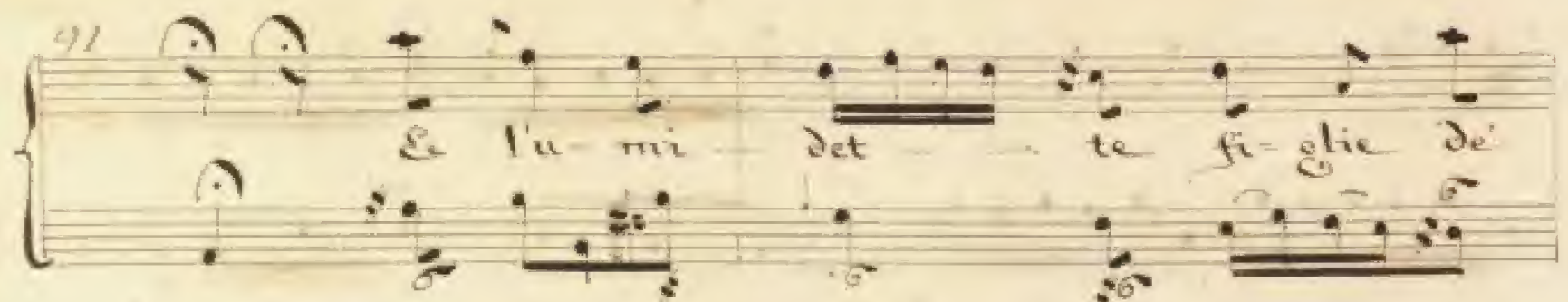
ci del mie

ben tut-ti ver ran-ne ver ran-ne a

ga-ra per l'en-da a ma-ra ver-ran-ne a

ga-ra fra i-lac





The first system of musical notation consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp (F#). It contains four measures of music, including a triplet of eighth notes in the first measure and various chords and single notes in the subsequent measures. The lower staff begins with a bass clef and contains four measures of music, primarily consisting of single notes and dyads.

The second system of musical notation consists of two staves. The upper staff continues the melody from the first system, featuring a triplet of eighth notes in the fifth measure. The lower staff continues the accompaniment, with measures 5 through 8 showing a steady flow of eighth and sixteenth notes.

The third system of musical notation consists of two staves. The upper staff contains the lyrics "no il sen le cel me ran" written below the notes. The lower staff continues the accompaniment. Measure 10 features a change in the lower staff's accompaniment pattern.

The fourth system of musical notation consists of two staves. The upper staff contains the lyrics "no il sen" followed by a double bar line and the word "Da capo" in a decorative script. The lower staff continues the accompaniment. The system concludes with a repeat sign (double bar line with dots) and the word "Da capo".

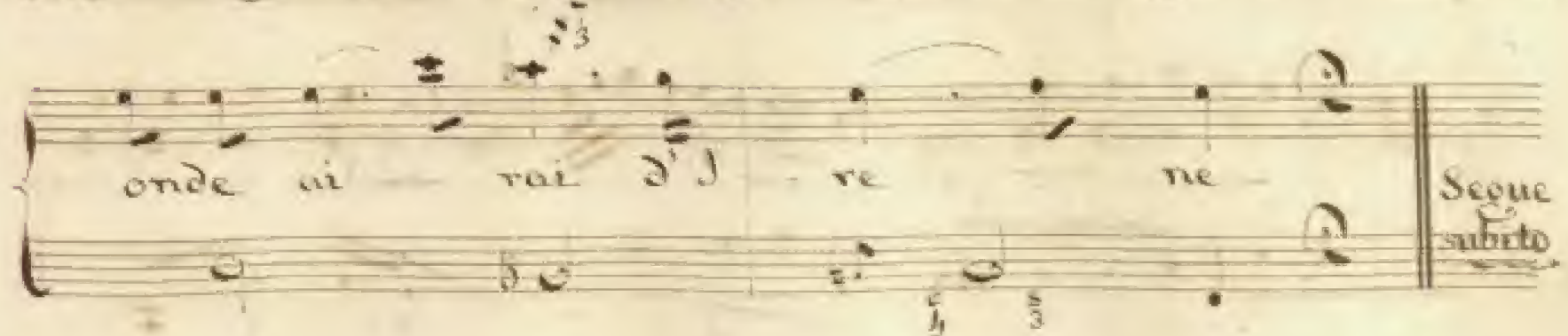
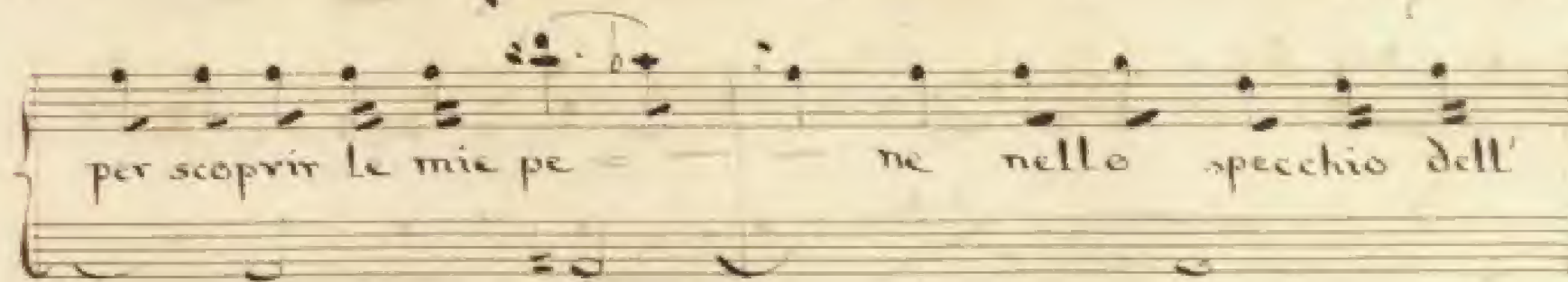
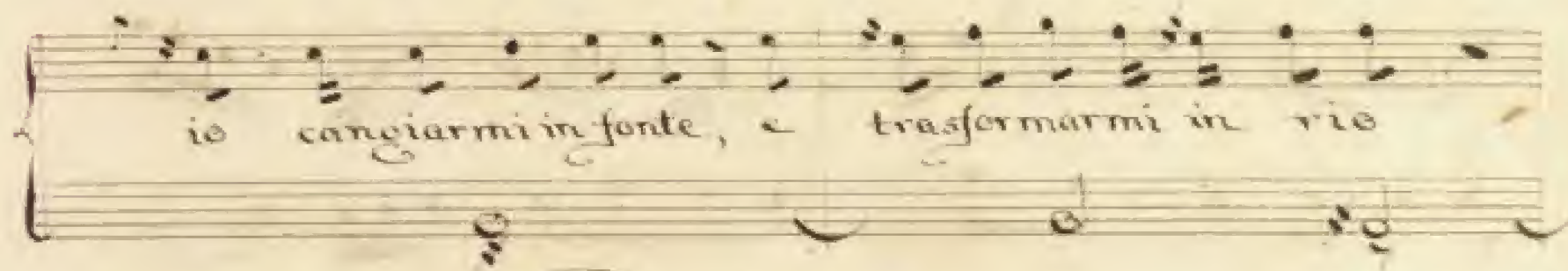
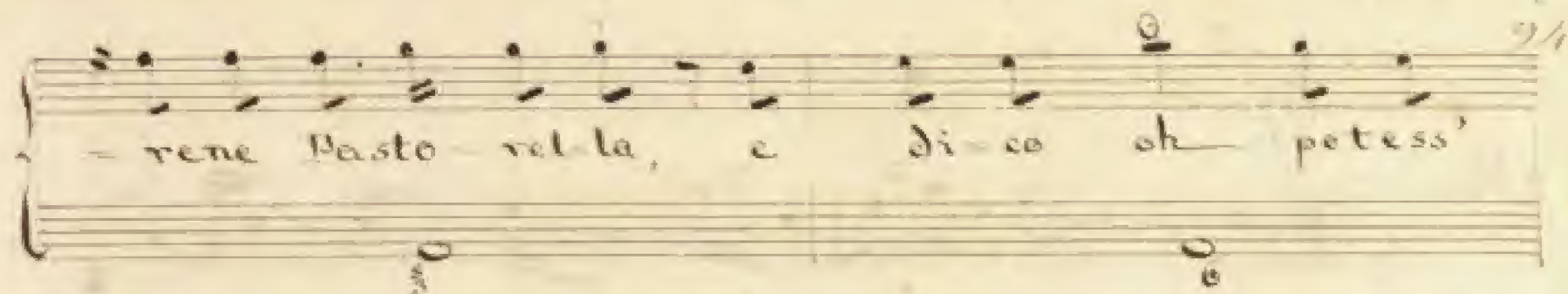
=Cantata Settima=

Recitativo

Vegge la selva, e il monte

o - ve se - la d'a - mor spes - so fa -

vel - la col ru - scello e col fen - te



Adagio

Le di rei mor-me-ran

do tra sas-si bella Irene il ruscel-lo che

passa sen-za amar-ti sen-za mer-ti al suo fiume non

va' senz'a mor- ti al suo fiume non va'

fe di re i mer me ran

do tra'

sas si bella Irene il ruscello che passi senz'amar

97

ti senj' amar

ti al suo fiume non ve

e di rei il bel fon te che

splen de Pasto

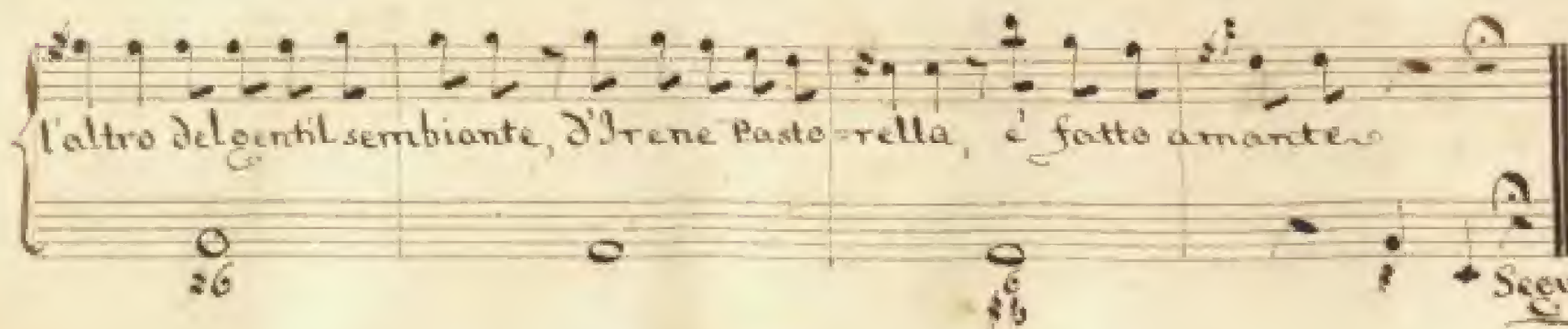
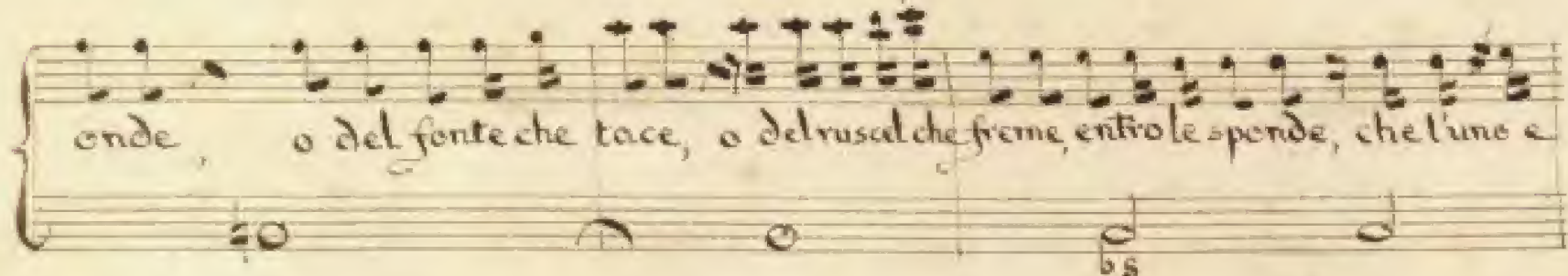
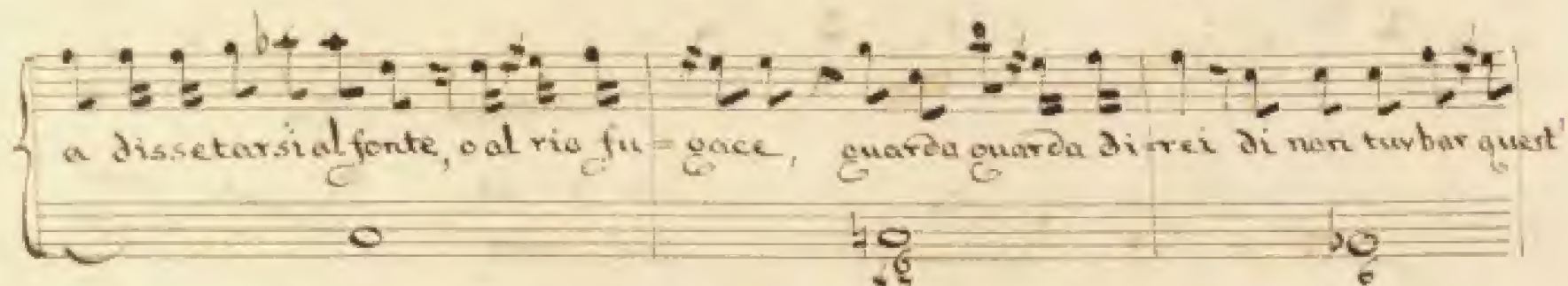
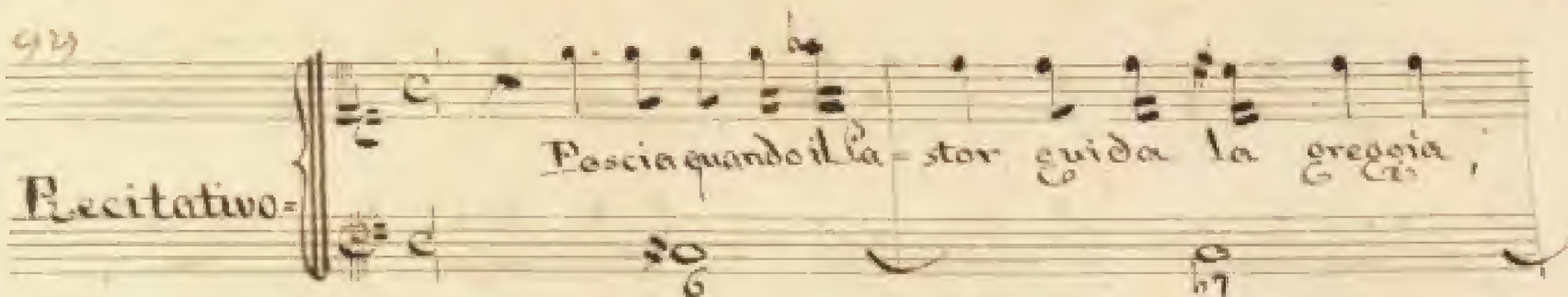
rella al tuo volto saicende, ed a - man

te d'Irene si fa, a - man

te d'Irene si fa

Da Capo

Recitativo=



Segue l'aria

Allegretto.

Ma la sel-va il

monte in-tan-to van col bel dell'

101

I - dol mio lu - sin - gan

lu - sin - gan

do lu - sin - gan

92
TOL

do le mie pe ne

Ma

la sel - va il monte in - tan - to il

monte in - tan - to van col bel dell'

103!

I - del mio lu - sin - gan

do le mie pe - ne

lu - sin - gan

do

le mie pene lu sin gan

do le mie pene le mie pe =

ne

116

lo fo

cre = scer col mio pian to l'acque, al

fon = te, l'on de al rio se = spi =

ran

do per d re ne.

do fo'

crescer col mio pian

to l'a que al fon-te

101

l'on - de al - ri - o sospi - ran

de per - I - re - ne so - spi -

- ran do per I - re - ne

Handwritten musical score for a vocal piece, page 101. The score is written on four systems of two staves each, with lyrics in Italian. The first system contains the lyrics "l'on - de al - ri - o sospi - ran". The second system contains "de per - I - re - ne so - spi -". The third system contains "- ran do per I - re - ne". The music features various note values, rests, and dynamic markings. The page number "101" is written in the top left corner.

= Cantata Ottava =

Adagio =

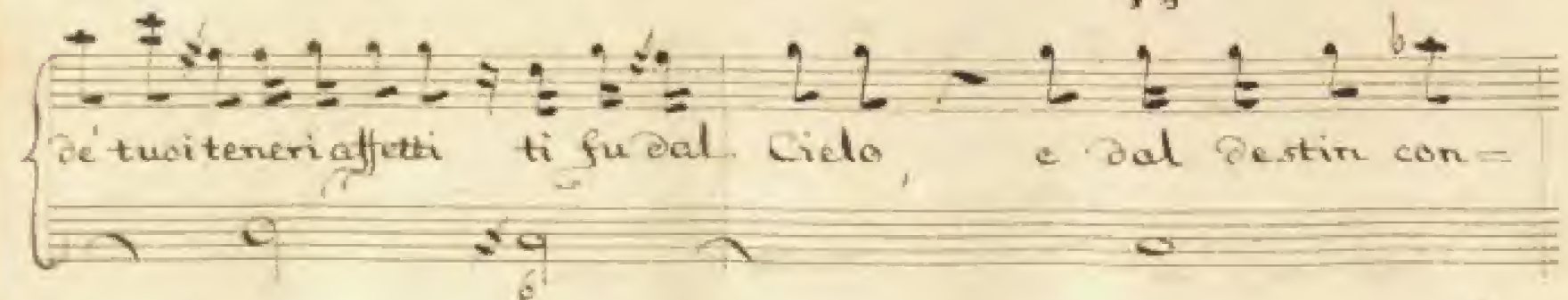
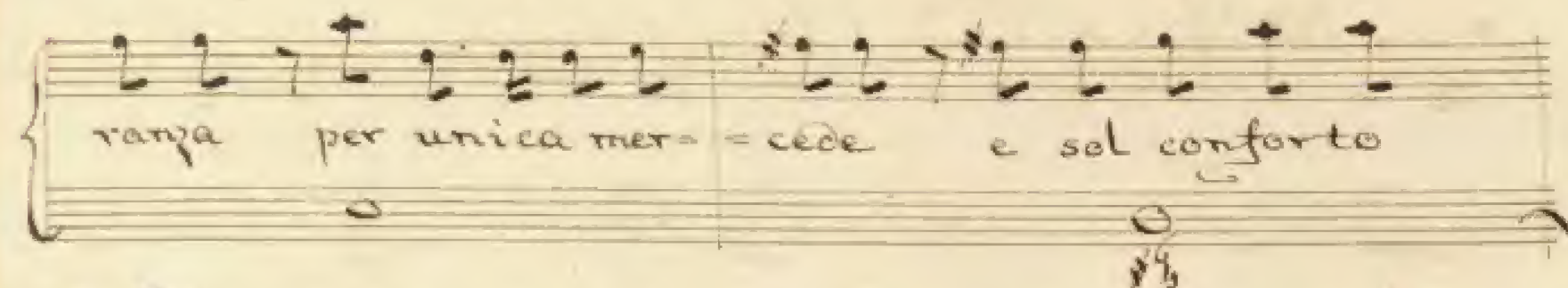
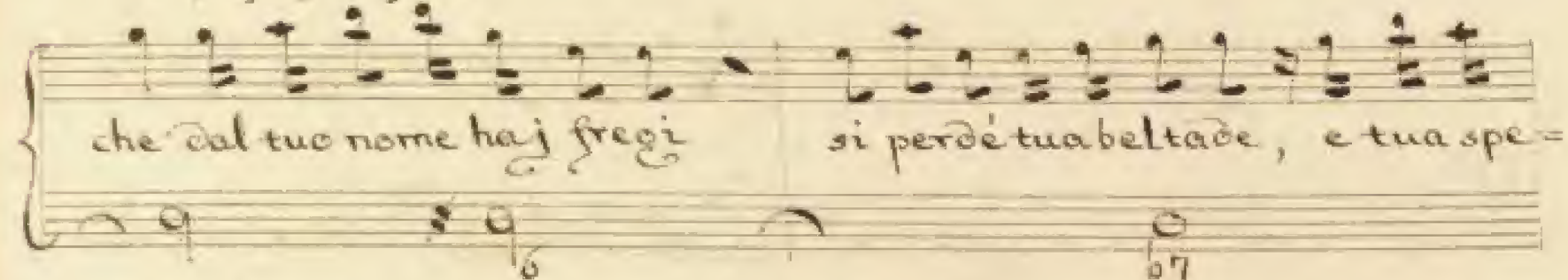
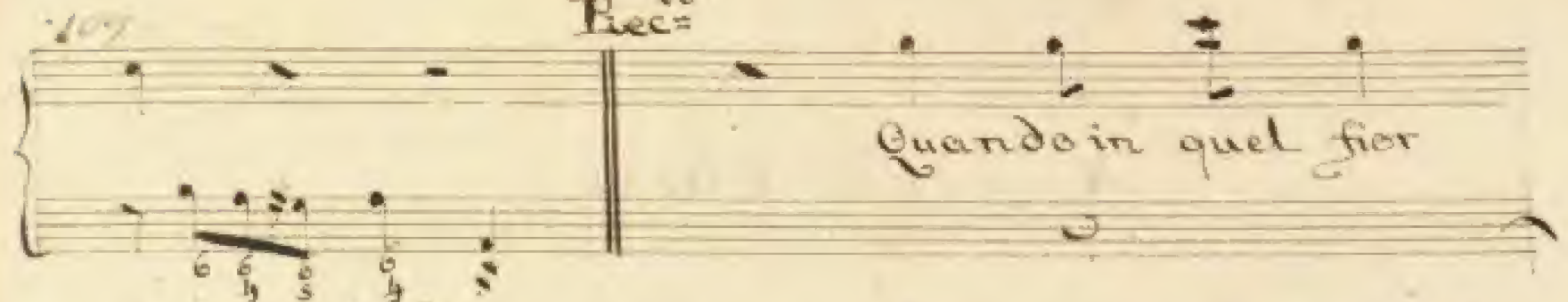
Or che una nube ingrata del Sol t'asconde i

rai quan - ta pietà mi -

fai quanta pie - ta' mi.

fai Clizia cli -

zia in - fe - li -



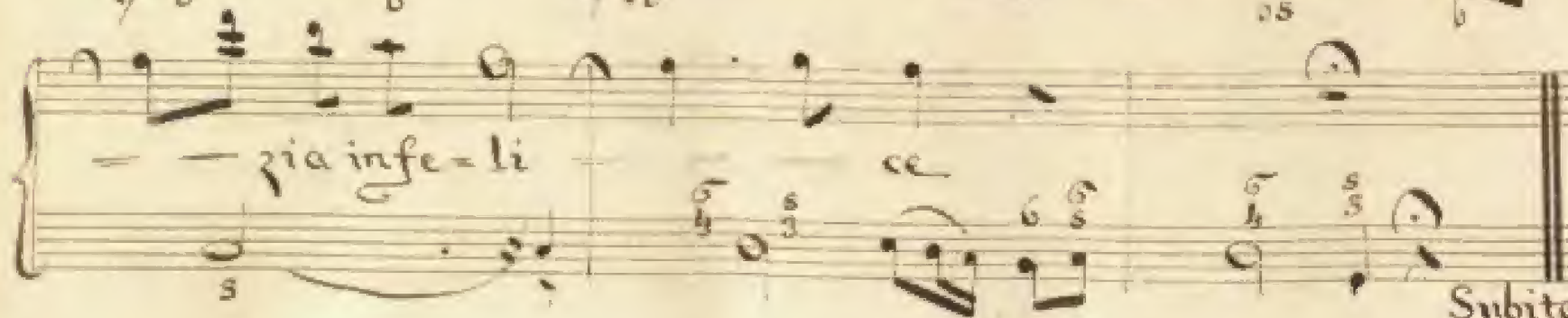
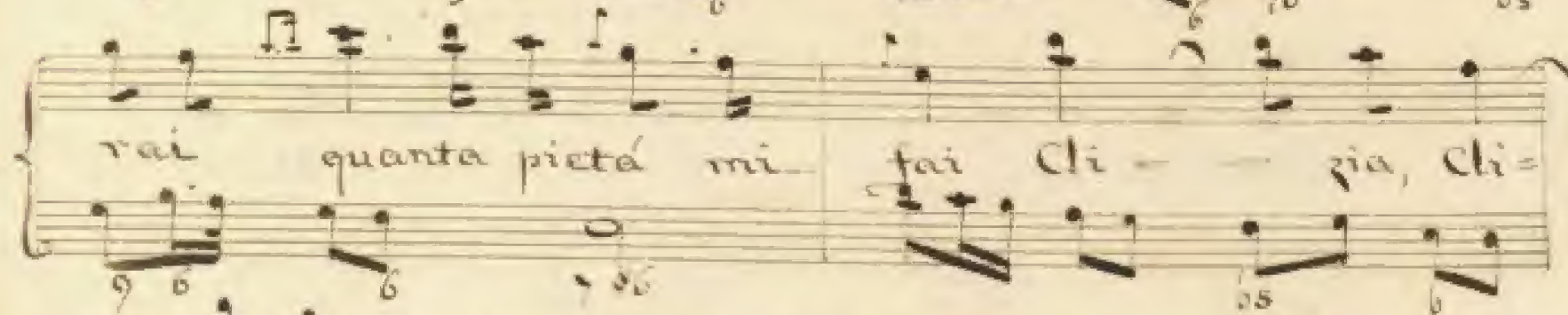
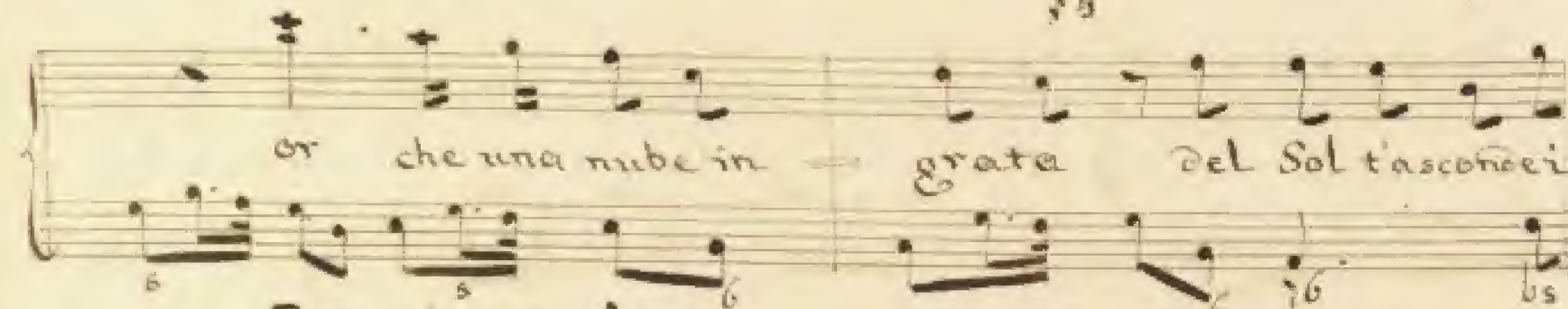
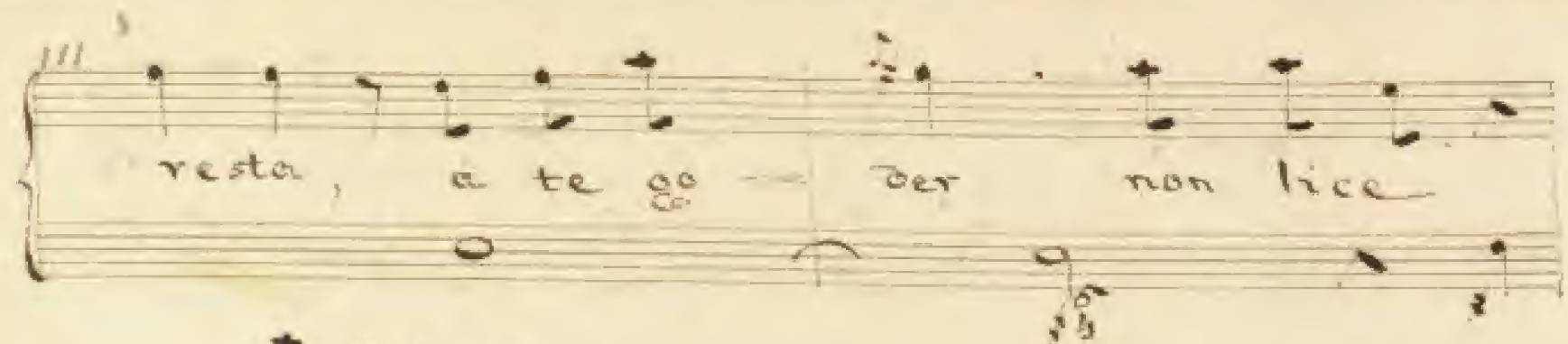
56 110

cesso il poter a tua voglia almen dal suolo vagheggiar nella

sfera il tuo bel Nume ma che!

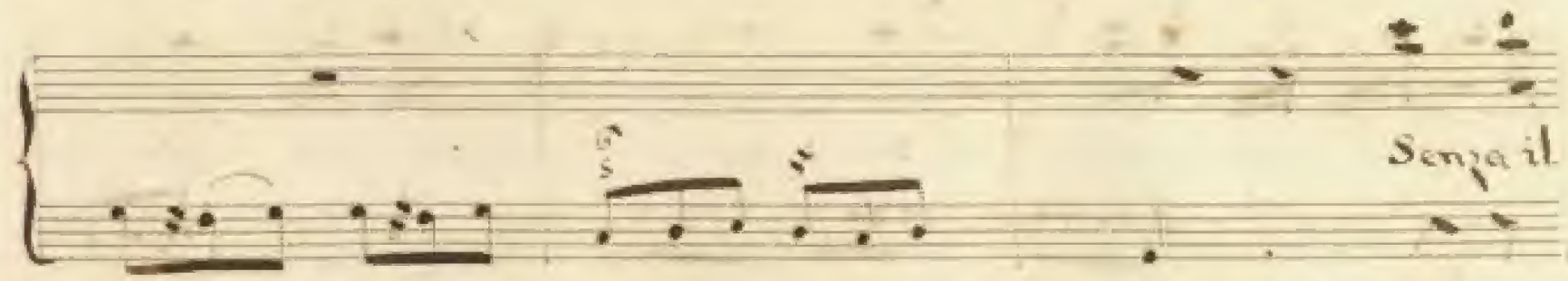
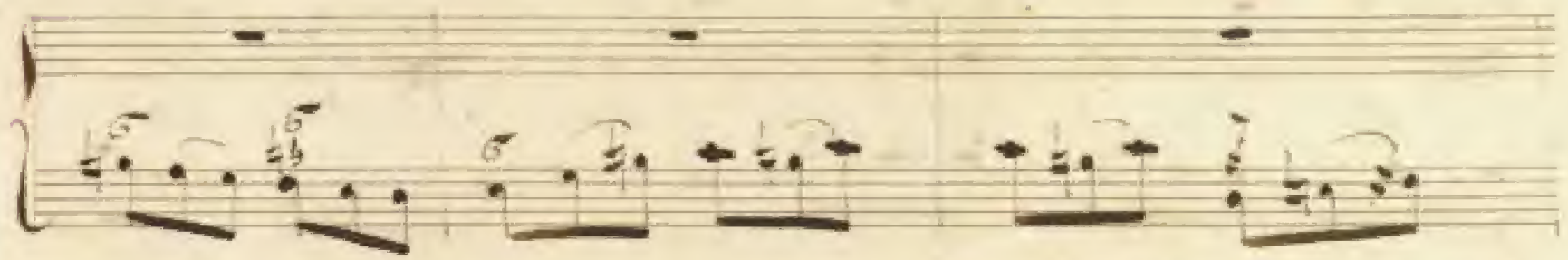
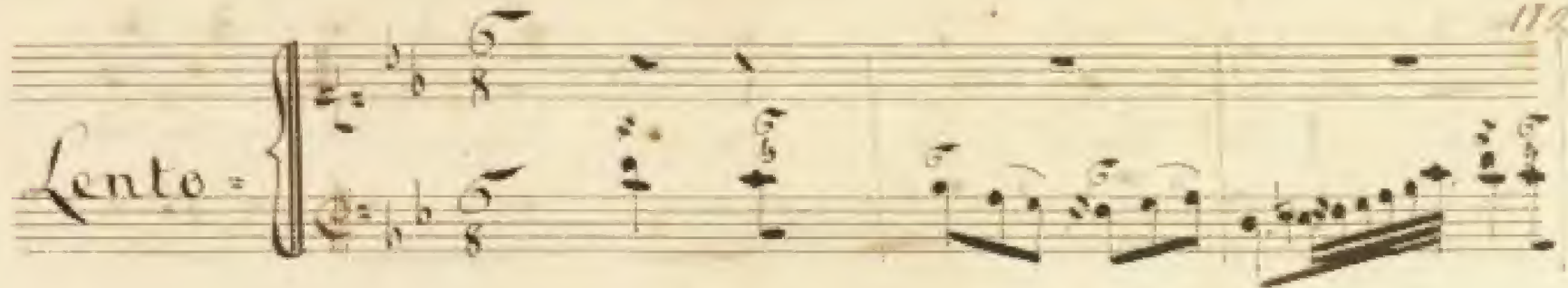
misera al pari oh Ninfa, o Fiore

og = gi que - sto pia - cer che sol ti

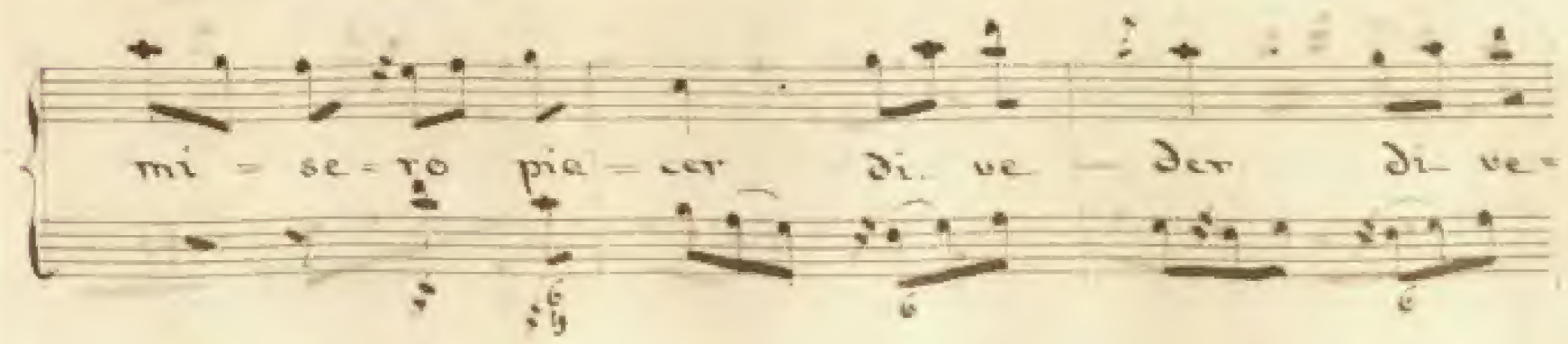


Subito Aria

Lento =



mi - se - ro pia - cer di ve - der di ve -



Aria

Der quel bel che a - do - ri veggio lan-guir tue
fo - glie ahl. veggio languir tue fo - glie per
Der - si tua bel - ta' po - ve - ro po -
ve - ro fio - re po

ve-ro fio - re senza il
mi - se - ro pia - cer di ve -
der - di ve - der quel bel che ado - ri quel bel che a -
do - ri ah! veggo languir tue fo - glie ah!

The musical score is written on four staves. The first two staves are grouped by a brace on the left. The third and fourth staves are also grouped by a brace on the left. The notation includes various musical symbols such as notes, rests, and accidentals. There are some corrections or additions written in the margins, including a double sharp symbol (##) at the top right and some numbers (6, 5, 2) at the bottom right.

116

veggo languir tue fo - glie per - der si tua bel-

- ta po - vero pove - ro fio - re po -

- ve - ro po -

- vero fiore po - ve - ro fio - re

Ed or che a me si to - glie mi -
rar la bella I - re - ne il suo smarri - to
bene smarri - to be - ne an - che ne' dan - ni

tuo i an - - che ne' dan - ni tuo i pian -

6

ge il mio co - re pian -

ge il mio co - re

Da Capo:

Recitat ^{vo} *M'intendi? io tutto dissi ah quator-*

mentol. sei tu bel fiore amante sei tu Ninfa gentil che in luto

-sconoi perché di tue sven- ture, perché de' mali tuoi tanto mi

duole? Provo quelle in me stesso provo quelle in me stesso, questi in me

119
tepo io sento I-rene oh Dio I-rene ch'è il mio

Sol I-rene a-mata, che a me si tregge el di cui moto io siegue

veder non posso, e il veder la al-me-no

era il solo piacer degl'occhi miei; questo è il so-lo pen-

61

sier che somiglianti rende gli affanni tuoi. ai danni

miei e rende i miei tormenti a mali tuoi

qual somiglianza oh Dio! tu la luce del Sol scorgere non

puoi Irene almeno veder ah! ah! non poss'io.

56

Sigue Aria

Andantino

Con — templar al — men — che s'a — ma

di — let — to Dell' af — fet — to

se non e' - bel la mer - ce de

oel de - sir - d'a - man te cor, d'a -

- man

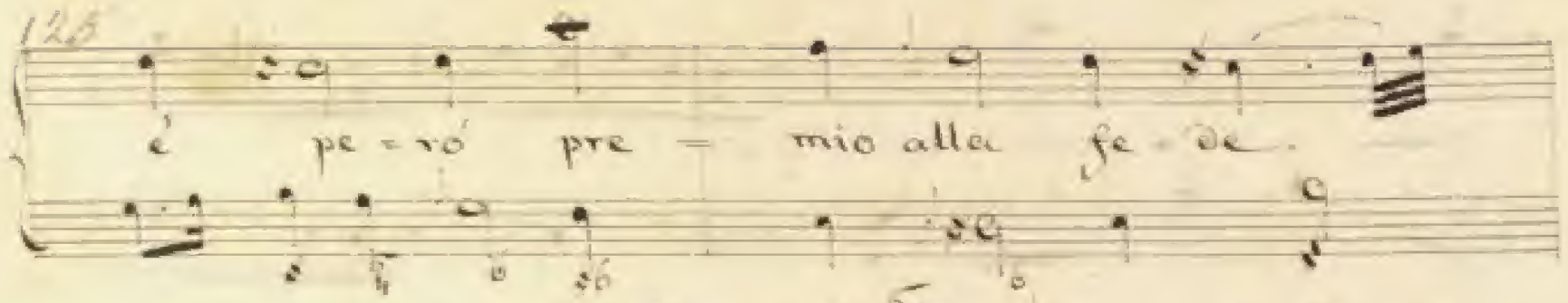
- te cor

Con - tem - plar al - men - chi
s'a - ma - e di - let - to dell' af -
- fet - to se non e non e bel -
la merce de del de - sir s'a -

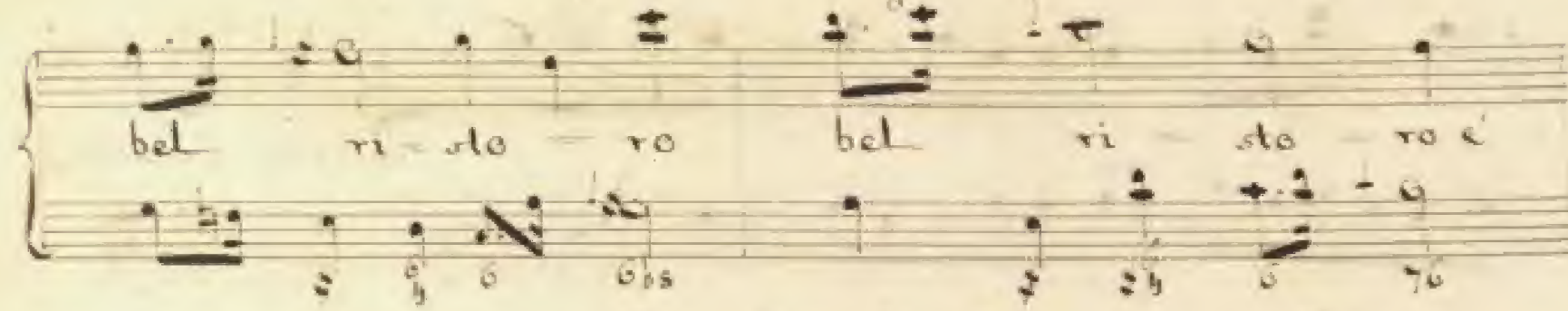
man - te cor d'a - man

te cor d'aman:

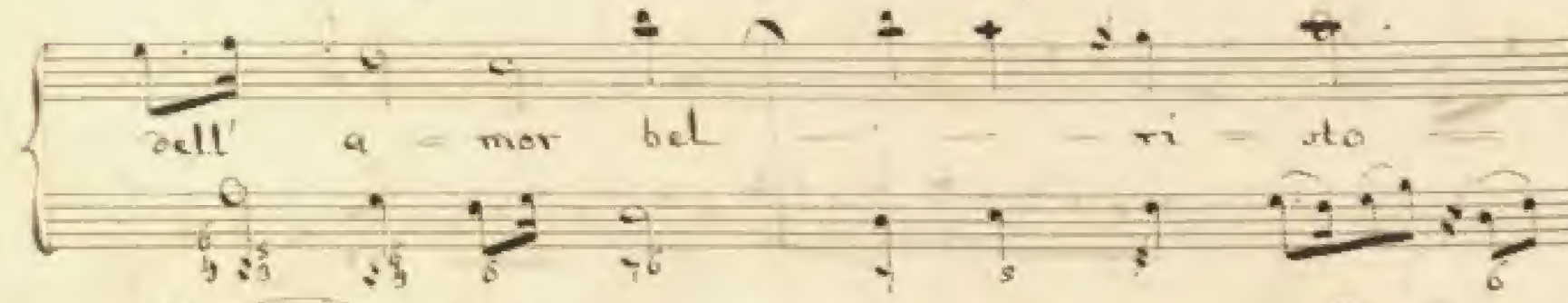
se non è sfo - go al - la brama



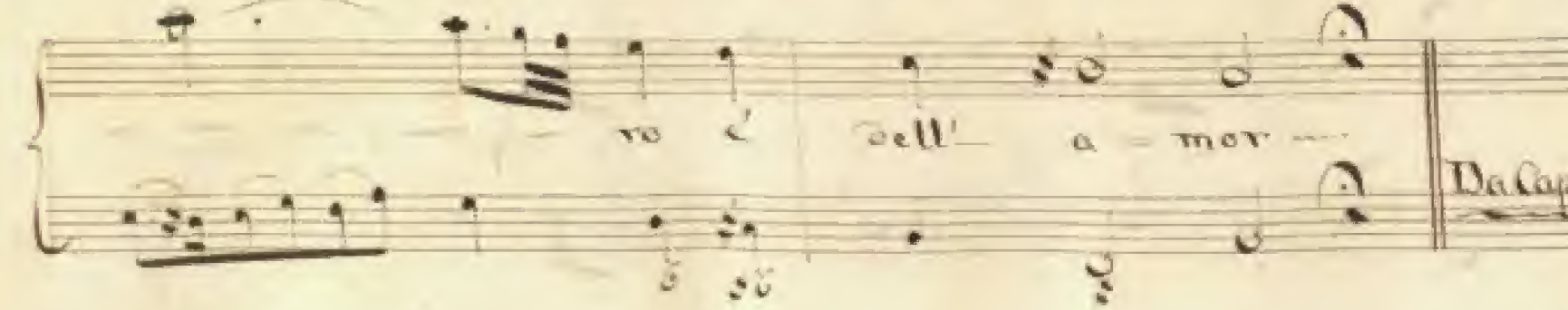
pe-ro' pre-mio alla fe-de



bel ri-sto-ro bel ri-sto-ro e'



bell' a-mor bel ri-sto



ro e' bell' a-mor

Da Capo:

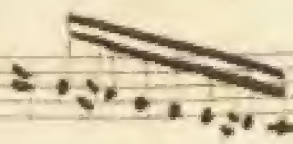
= Cantata Nona =

Presto:



^{vo}
Prec:

De-state vi, Desta-te vi ch Pa-



127

Moderato

- stori ecco il matti - no

Moderato

Del Ciel gli az - zur - ri

Accompagnamento

Handwritten musical notation for the first system. The treble staff contains the melody with lyrics 'campi l'alba già imbianca, e'. The bass staff contains a simple accompaniment line. The notation is in a historical style with various note values and rests.

Handwritten musical notation for the second system. The treble staff contains the melody with lyrics 'l'Aria, e il suol l'Aurora con gigli e rose in'. The bass staff contains a simple accompaniment line. The notation is in a historical style with various note values and rests.

127

Presto

Accomp^{te}

fiora

già sul Colle vicino

Presto

le cacciatrici Ninfe, affrettano del dì la messaggiera impa-zien-

7

07

h. 754

Handwritten musical score for the first system. It consists of a grand staff with three staves. The top staff contains a vocal melody with various ornaments and slurs. The middle staff contains the lyrics "ti della sua di mora" in a cursive hand. The bottom staff contains a piano accompaniment with chords and moving lines. The system is divided into two measures by a vertical bar line.

ti della sua di mora

Handwritten musical score for the second system. It continues the grand staff from the first system. The vocal melody in the top staff continues with similar ornamentation. The middle staff contains the lyrics "voi dermite ancora?-" in cursive. The piano accompaniment in the bottom staff continues with chords and moving lines. The system is divided into two measures by a vertical bar line.

voi dermite ancora?-

provan già l'archi e

The first system of the musical score is written on a grand staff. The vocal line (top staff) begins with a treble clef and contains several measures of music, including a double bar line. The piano accompaniment (bottom staff) starts with a bass clef and features a series of chords and moving lines. The lyrics "provan già l'archi e" are written below the piano part, with "e" appearing at the end of the system.

Accompagnamento -
prente tese hanlereti appo la selva e il fonte ne -

The second system of the musical score is also written on a grand staff. The vocal line (top staff) begins with a treble clef and contains several measures of music, including a double bar line. The piano accompaniment (bottom staff) starts with a bass clef and features a series of chords and moving lines. The lyrics "prente tese hanlereti appo la selva e il fonte ne -" are written below the piano part, with "ne -" appearing at the end of the system.

Handwritten musical score for the first system. It consists of a grand staff with a piano accompaniment on the left and a vocal line on the right. The piano part has a treble and bass clef. The vocal line has a single treble clef. The lyrics "rea Glorilla, e Clori" are written below the vocal line. The music is in a key with one sharp (F#) and a common time signature (C). The piano part features a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand. The vocal line is a single melodic line.

rea Glorilla, e Clori

Handwritten musical score for the second system. It consists of a grand staff with a piano accompaniment on the left and a vocal line on the right. The piano part has a treble and bass clef. The vocal line has a single treble clef. The lyrics "destatevi" and "destatevi oh Pastori" are written below the vocal line. The music is in a key with one sharp (F#) and a common time signature (C). The piano part features a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand. The vocal line is a single melodic line. The word "ma!" is written at the end of the system.

destatevi

destatevi oh Pastori

ma!

155

destomi

ahi vaneggio!

Lento

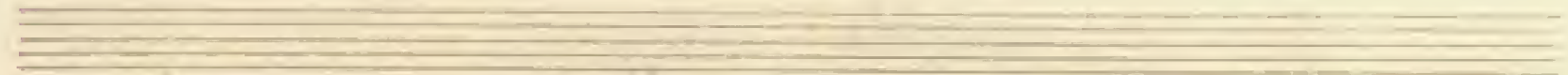
Accomp^{to}

Dalla mia solitaria Ca-panna sol l'infelice

72/4

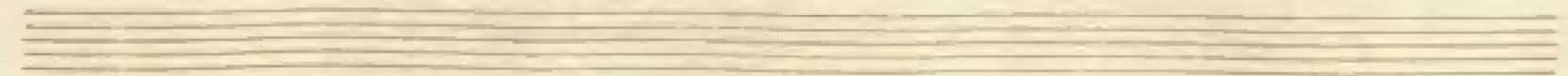
Handwritten musical score for the first system. It consists of a vocal line (soprano) and a piano accompaniment (piano). The vocal line begins with a whole note rest, followed by a series of eighth and sixteenth notes. The piano accompaniment features a complex, rapid sixteenth-note figure in the right hand and a simpler bass line in the left hand. The lyrics are written below the vocal line.

mia Mandra riveggio e soffro e soffro la cru.



Handwritten musical score for the second system. It continues the vocal and piano parts from the first system. The vocal line has a whole note rest at the beginning, followed by eighth and sixteenth notes. The piano accompaniment continues with its characteristic rapid sixteenth-note figure. The lyrics are written below the vocal line.

del guerra che fanno nel mio de-lu-so



136

core per d'uta liber - - ta - de

Presto:

e' Amor tiranno

Presto:



Segue l' Aria



Nei campi e nelle
selve segui-vo già le belve pascevo il gregge an-
cor il gregge ancor li - - - bero Pastorel - lo li -

Handwritten musical score for the first system. The top staff contains the melody with lyrics "vero cae-cia-tor o ra non sen più quello non sen più". The bottom staff contains the bass line. The music is in a minor key, indicated by a flat sign on the first line.

vero cae-cia-tor o ra non sen più quello non sen più

Handwritten musical score for the second system. The top staff contains the melody with lyrics "quello perdei la li-ber-tà". The bottom staff contains the bass line. The music continues in the same minor key.

quello perdei la li-ber-tà

Handwritten musical score for the third system. The top staff contains the melody with lyrics "perdei la li-ber-tà". The bottom staff contains the bass line. The music continues in the same minor key.

perdei la li-ber-tà

Handwritten musical score for the fourth system. The top staff contains the melody and the bottom staff contains the bass line. This system does not have lyrics.

139.

Nei campi e nel-le selve nel-le selve se-

gui-ro già le belve pa-sce-re il gregge ancor il gregge an-

cor li-bero Pasterel-le li-bero Caccia-

ter era non son più quel-lo pereci lei li-ber-

71

ta' per Dei la li-ber-tà la li-ber-

ta' per Dei la li-ber

ta'

e quel ch'è peggio oh Dei! oh

141

Dei! co-me se il mio ter-men-to col-pa non sia di

le-i mostrare al mio la-men-to al mio lamento

Clo-ri non vuol pie-tà

al mio la-men-to

Clo - ri Clo

ri non vuol pie - ta'

me - strar non vuol pie -

ta'

Da Capo

Recitativo

Presto

Tornerò fra le greggi all'afflizione, ed al silenzio in

173

preda

acomp^{te}

poi

acomp^{te}

poi delle fiere in traccia qual disperata

per alpestri

Arpeggiato

Arp:

168

selve imprenderò la perigliosa caccia

7

Handwritten musical score for "L'Alfabetto" by Domenico Scarlatti. The score is on aged, yellowed paper with three systems of staves. The first system shows a treble clef and a key signature of one sharp (F#). The second system contains the lyrics "e senza tema" and "qualchi morte aspetta sulle rab". The third system shows a treble clef and a key signature of one sharp. The score is written in a cursive, handwritten style.

Alc

biose piu feroci belve
d'una belva crudel

The first system of the handwritten musical score consists of two staves. The upper staff is a vocal line with a treble clef, containing two measures of music. The lower staff is a piano accompaniment with a bass clef, also containing two measures. The lyrics "biose piu feroci belve" are written under the first measure, and "d'una belva crudel" is written under the second measure. The notation is in a cursive, handwritten style.

farò vendetta
oviderò forsen

The second system of the handwritten musical score also consists of two staves. The upper staff is a vocal line with a treble clef, containing two measures of music. The lower staff is a piano accompaniment with a bass clef, also containing two measures. The lyrics "farò vendetta" are written under the first measure, and "oviderò forsen" is written under the second measure. The notation is in a cursive, handwritten style.

Accomp^{to}

= nato e ovunque io volga i furiosi passi di =

re' diré d'ingrato amor questo è l'effet - te'

145

Handwritten musical score for piano accompaniment. The first system consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and single notes. The second system begins with the word "Accomp" written above the staff, followed by a series of chords marked with plus signs. Below the second staff of the second system, the lyrics "e se a pietà non mossi un bionco" are written in a cursive hand.

Accomp^{to}

e se a pietà non mossi un bionco

Handwritten musical score for piano accompaniment. The system consists of two staves. The upper staff features a melodic line with various note values, and the lower staff provides a harmonic accompaniment. The lyrics "petto a pietà mossi almeno i tronchi i" are written below the first staff in a cursive hand.

petto a pietà mossi almeno i tronchi i

120

Presto

sassi

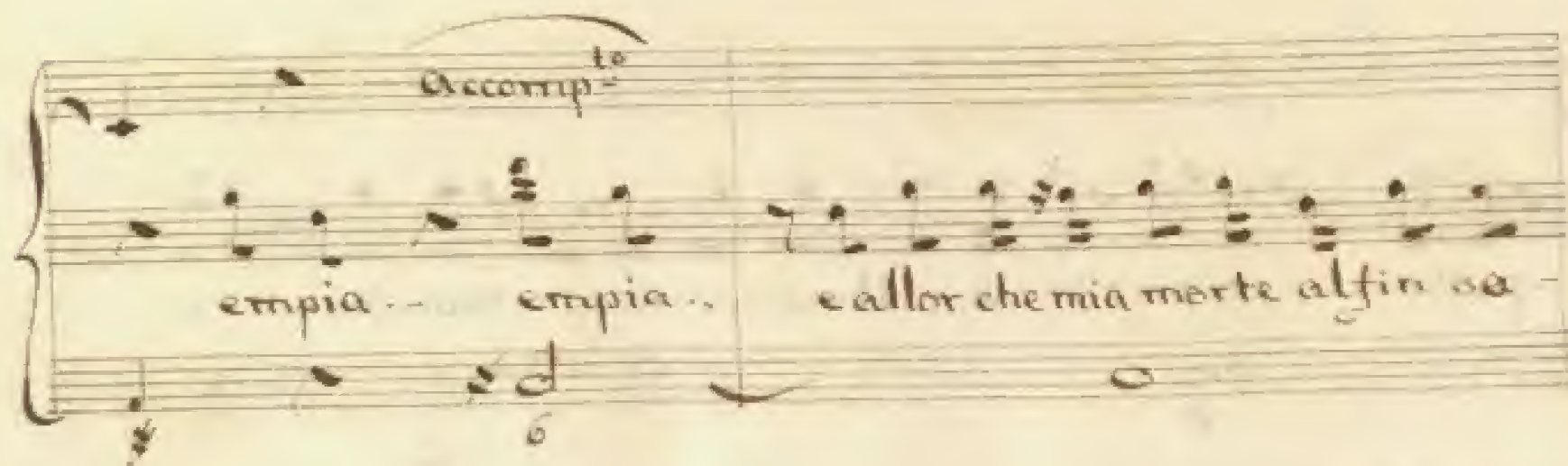
Presto



Accomp^{to}

empia... empia... e allor che mia morte alfin sa-

6



76
T5a

Handwritten musical score for the first system. It consists of a piano accompaniment on the left and a vocal line on the right. The piano part has three staves: the top staff contains a complex melodic line with many beamed notes, the middle staff contains a bass line, and the bottom staff contains a bass line with some chords. The vocal line is on a single staff and contains the lyrics: "prai", "vieni... vieni e sul tronco".

prai vieni... vieni e sul tronco

Handwritten musical score for the second system. It consists of a piano accompaniment on the left and a vocal line on the right. The piano part has three staves: the top staff contains a complex melodic line with many beamed notes, the middle staff contains a bass line, and the bottom staff contains a bass line with some chords. The vocal line is on a single staff and contains the lyrics: "d'una quercia annosa", "al cui piè giacere".

d'una quercia annosa al cui piè giacere

151

tu leggerai

This block contains the musical notation for measures 151 through 155. It is written for piano on a grand staff. The melody in the right hand features a series of eighth and sixteenth notes, with a trill marked 'tr' in measure 155. The left hand provides a harmonic accompaniment with chords and moving lines. The lyrics 'tu leggerai' are written under the first two measures.

Segue Aria

Allegro

This block contains the musical notation for measures 156 through 160, marked 'Allegro'. It is written for piano on a grand staff. The tempo change is indicated by the 'Allegro' marking. The music features a more rhythmic and melodic style, with trills marked 'tr' appearing in measures 157, 159, and 160. The notation includes various note values and rests, typical of an arioso or aria section.

Adagio

All^o

pt
754

Silvio amon te!

Silvio amante di-sperato fortunato

Adagio

All^o

Cac - ciatore

infeli - ce

Pastorel - lo

per un core

senz'amore

pur alfin ce - dendo al fa - to

qui per sem

pre

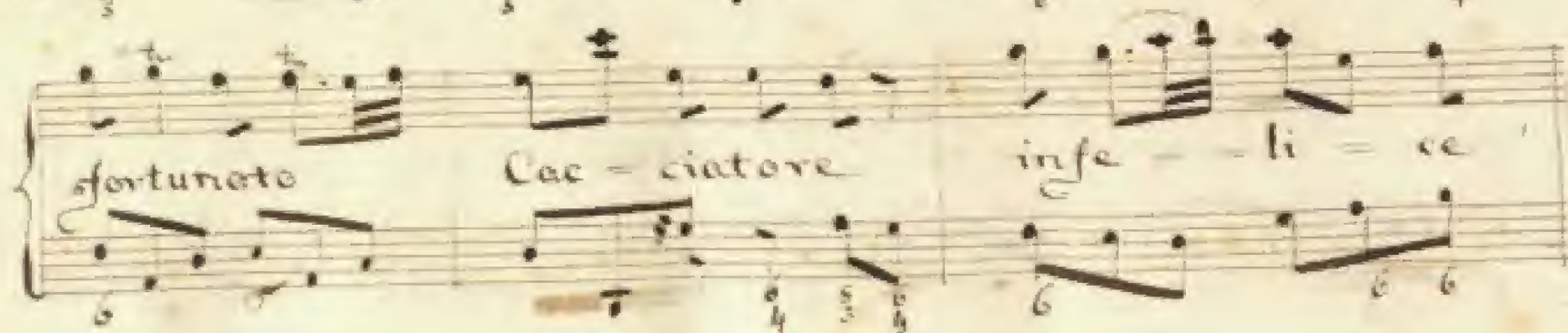
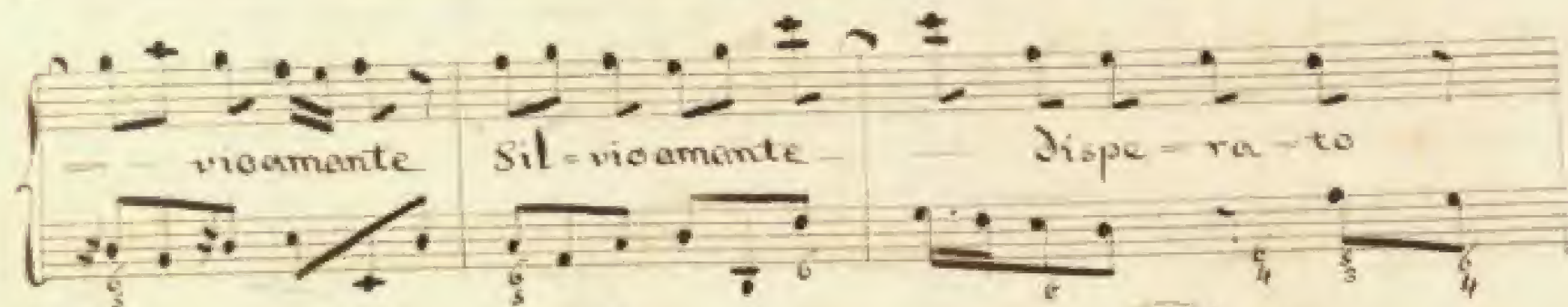
sempre

ri - po so'

ri po

so'

per



154

Paso - rel - lo in te - li - ce Paso - rel - lo

per un co - re sen - a - more pur al fin ce -

den do al fa - to qui per sem - pre - sempre ri - po - so

ri po - so al fin ce - den do al fa - to

qui per sempre per sem-pre ri-po - so' per sem-pre

ri-po - so

Pe - sto - relli Cac - cia - tori che pas - sate

ov'egli già-ce gl'angu-ra-te quella pa-ce quella

pa-ce gl'angu-ra-te che la per fida sua Clori gli promi-se e gli man-

=co' pro-mi-se pro-mi-se e gli man-co' gli man-

co' gli pro-mi-se e gli man-co

Da Capo

=Cantata Decima=

Recitativo

Oh se fusse il mio core in libertà di usar teneria
fetti vostri pallidi aspetti vostri sospiri e le querele e i
pianti potrian sperar pietà mi seri amanti ma de verd'anni miei nel più bel

fior, se cieco amor m'accese se il cor non si di-se-se da un guardo feri=

-tor che apri le piaghe se due pupille vaghe mincesero nel sen fiommano

=vace altri amar non poss' io altri a - mar non poss'

=io fatevi pace. Segue Aria

Affettuoso

Se lu-sin-ga il la bro e il ci-glio a di-
-spet-to del mio co-re del mio co-re si fan rei di crudel'

First system of musical notation. The vocal line begins with the syllable "ta" on a note. The piano accompaniment consists of chords and moving lines in both hands.

Second system of musical notation. The vocal line continues with the syllables "di cru = del ta". The piano accompaniment continues with similar harmonic support.

Third system of musical notation. The vocal line continues with the syllables "Se lu sin - ga il". The piano accompaniment continues with similar harmonic support.

Fourth system of musical notation. The vocal line continues with the syllables "la = bre e il ci - glio a di - spet - to del mio co - re si fan". The piano accompaniment continues with similar harmonic support.

rei di cru-del-ta'

di crudel-ta' si fan

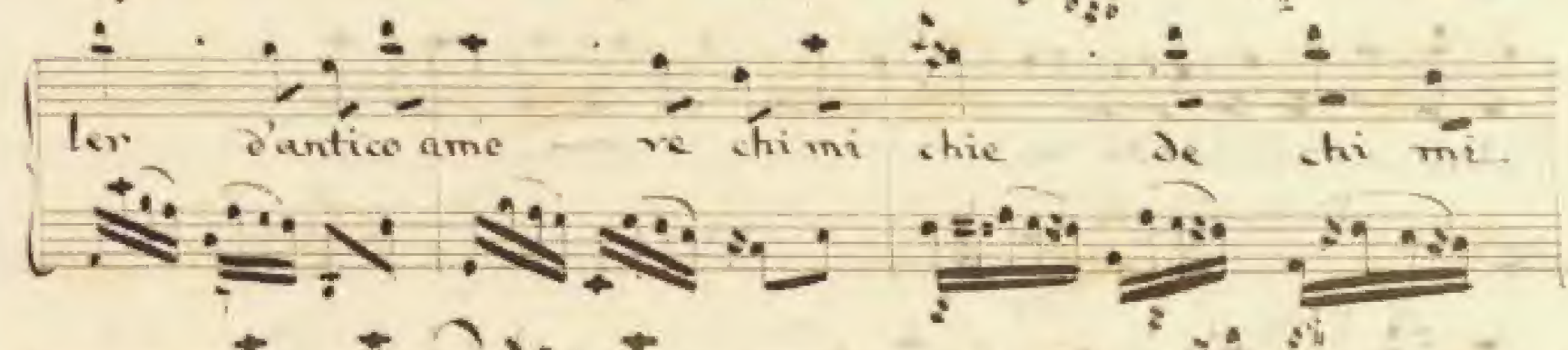
rei di cru-del-ta'

ne sot

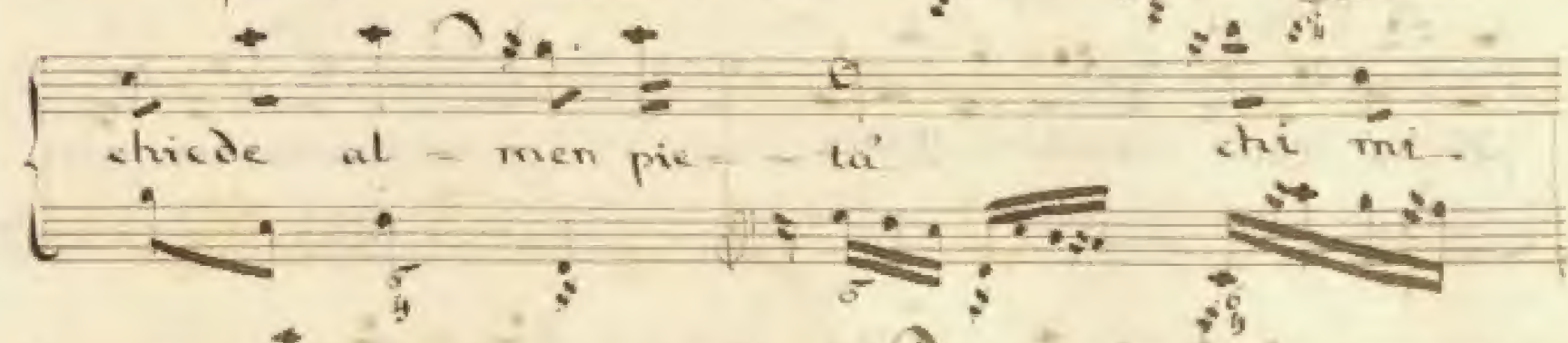
trav - posse al peri - chio per vo =



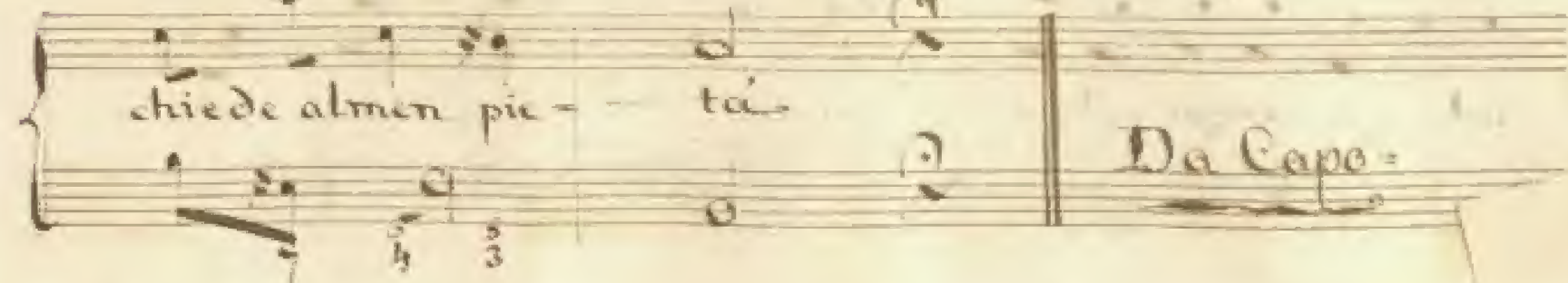
ler d'antico ame - ve chi mi chie - de chi mi.



chiede al - men pie - ta' chi mi.



chiede almen pie - ta' Da Capo =



Recitativo

mi fa barbara e ingrata l'istesso amor che

l'altrui cori accende ma

spietata mi rende

perche' tutta mi vuol dell'Noel mio

or se amar non pess

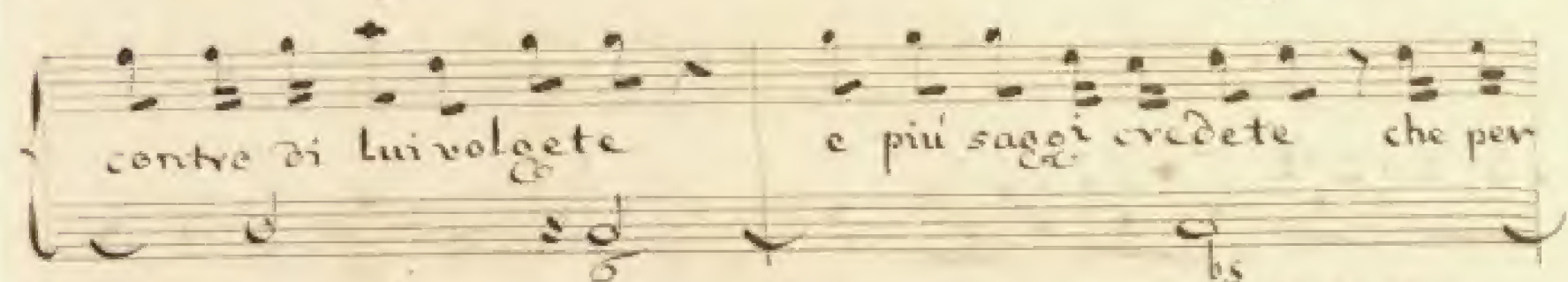
iol. e senza colpa

mia

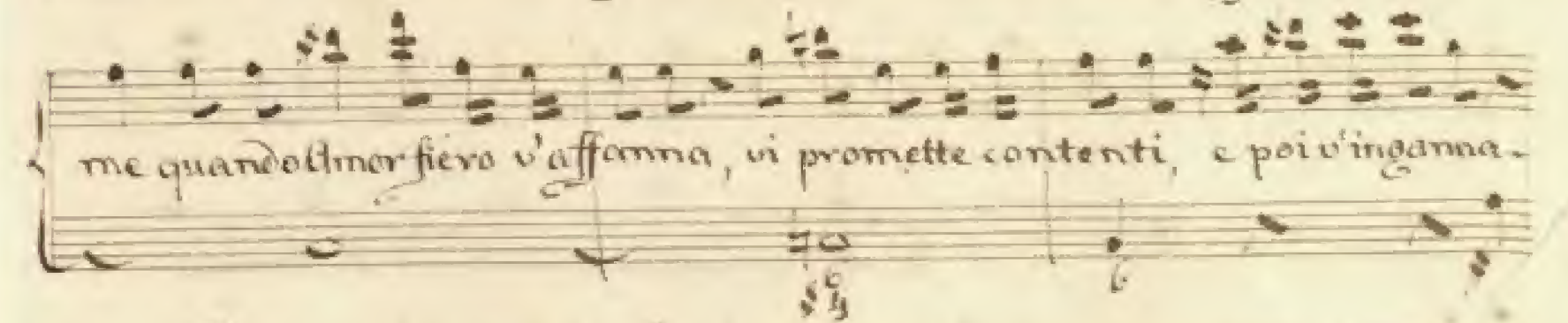
vi son cru



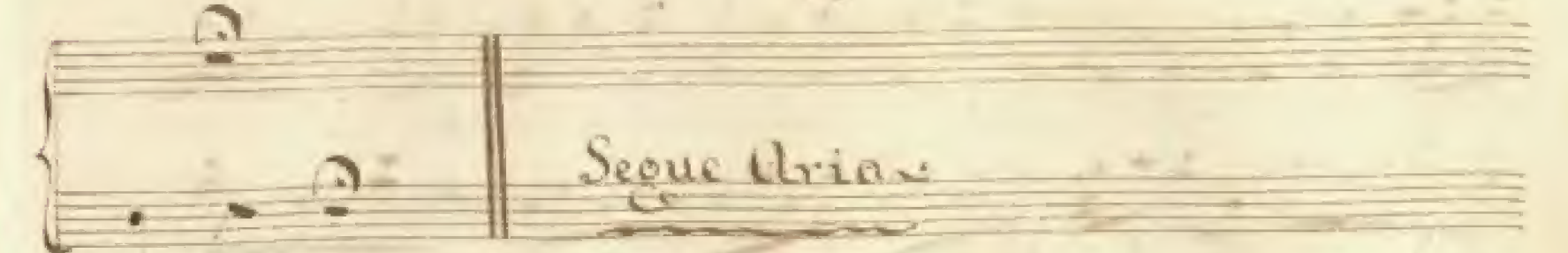
Dele Amanti, a manti le quere-le



contro di lui volgete e piu saggi credete che per



me quando l'amer fiero v'affanna, vi promette contenti, e poi v'inganna



Segue Aria

111

Allegro.

Sento - sento pietade non son crude - le non

sonc ingrata ma sen le - gata in cate - na

ta da un al - tre amor in ca - te - na

ta da un al - tre a -

mor Sento pie -

= ta - de pietade sento non son cru - de = le ne' non son in

gratei, ma son le - ga - ta, incate - na

ta da un altro amor in - ca te - na

ta da un

al - tro amior

l'altrui quere - le pietà mi fan - no pietà mi fanno ma

vi - sto - rar - vi , ma vi - sto rar - vi di

tante af-fan - no troppo fe-de le fe-
de
le non può il mio cor no no non può trop-
po fe-de le non può il mio cor.

D.C.

= Cantata Undecima =

Recitativo

Oh Dio! che non è vero

che non è vero ogni gran piaga

lontanza non sana dal suo bene lontana di qual

pena ella sia di qual pena ella sia

Lo sa più che l'altrui l'anima

mia

Segue Aria

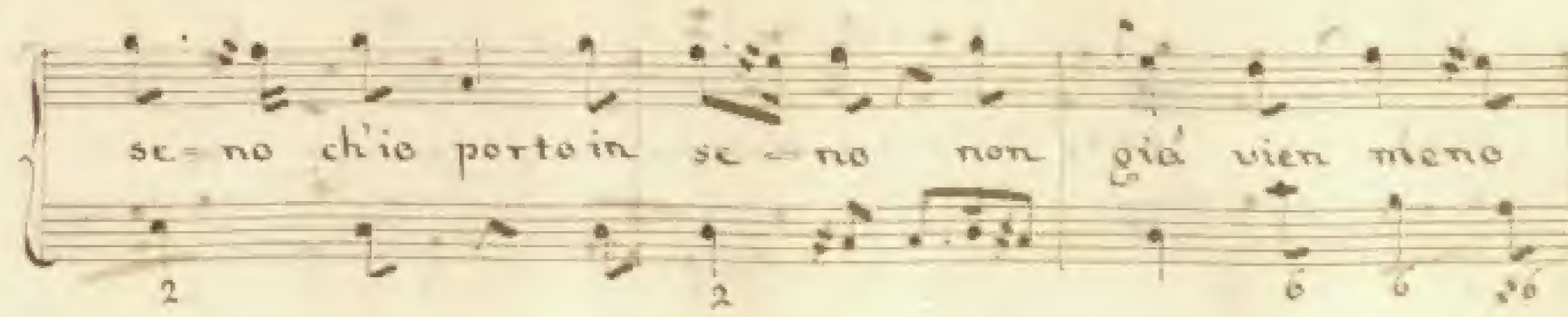
Lento



Quella se-rita ch'io porto in



se-no ch'io porto in se-no non già vien meno



172

mo' la mia vi - ta mancan - do va man

can - do mancan - do

va

quel la fe rita ch'io porto in se no no

Handwritten musical score for the first system. The lyrics are "non già vien me no mala mia vita la mia". The notation includes a treble and bass staff with various notes and rests. A handwritten "H" is visible in the top right corner.

non già vien me no mala mia vita la mia

Handwritten musical score for the second system. The lyrics are "vi-ta man-can". The notation includes a treble and bass staff with various notes and rests.

vi-ta man-can

Handwritten musical score for the third system. The notation includes a treble and bass staff with various notes and rests.

Handwritten musical score for the fourth system. The lyrics are "do man-can do". The notation includes a treble and bass staff with various notes and rests.

do man-can do

114

va' ma la mia vita mancando

va'

man can

va'

se non m'ai - ta qual - che spe -

ranza qualche speranza la lontananza mucciderà, mucci-de-

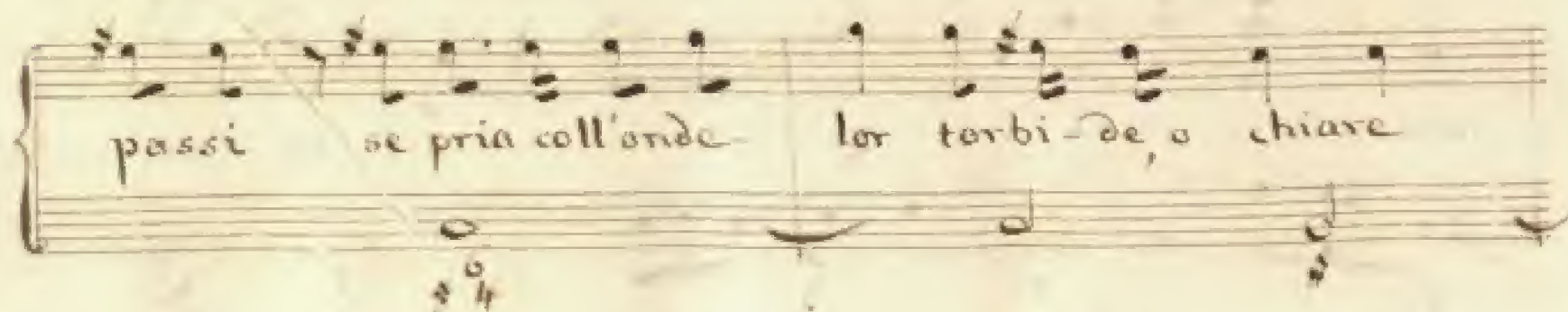
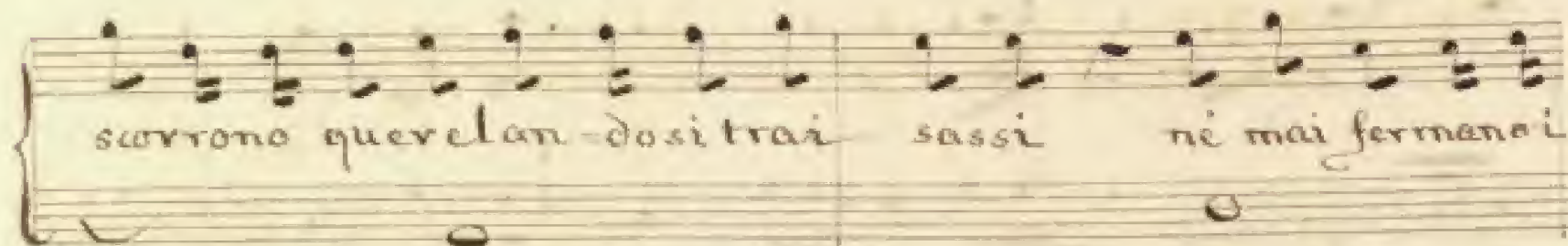
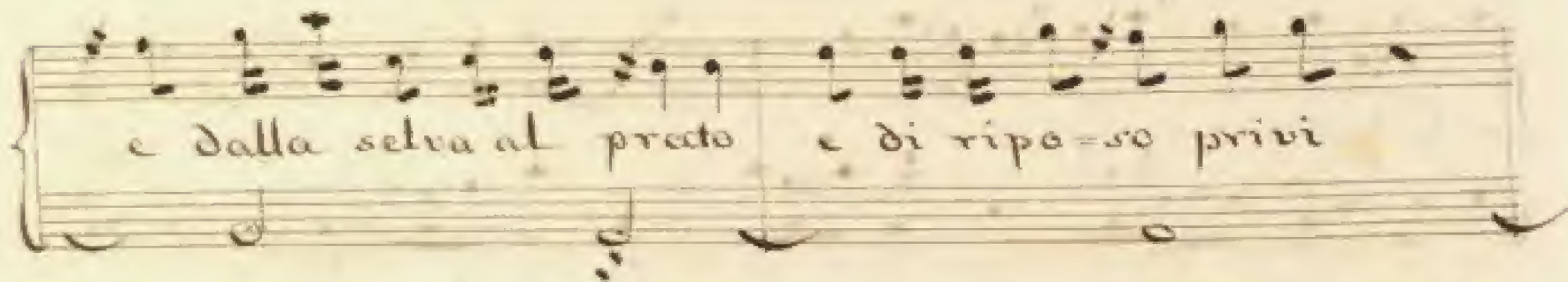
ra la lontananza m'ucci-

de - ra' la lon-ta nanza la lon-ta -

Handwritten musical score for the phrase "nan za muccide ra". The score is written on two staves. The top staff contains the lyrics "nan", "za", "muccide", and "ra" written below the notes. The bottom staff contains the lyrics "nan", "za", "muccide", and "ra" written above the notes. The music is in a single system and ends with a double bar line. The notation includes various musical symbols such as notes, rests, and accidentals.

Recitativo

Passano i fiumi e i rivi dal monte al piano



non arrivano a perdersi nel mare così co-

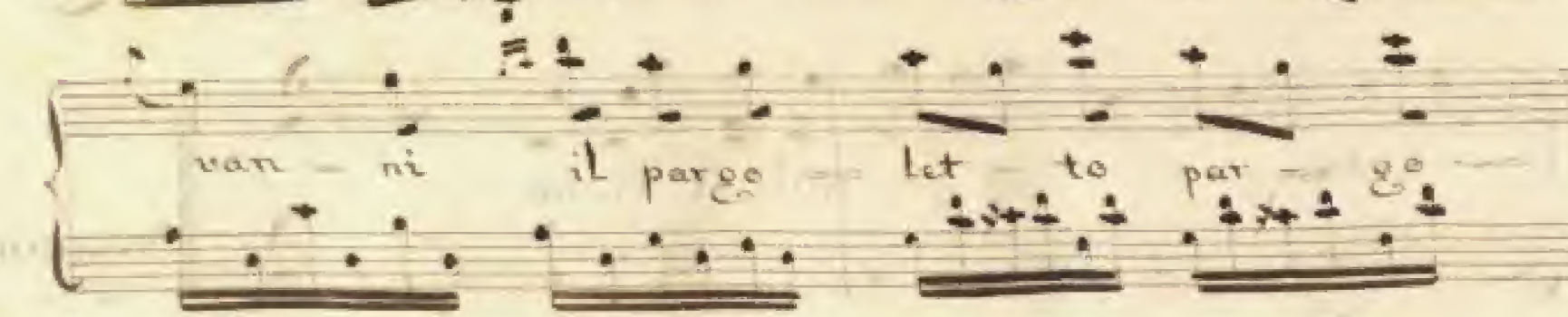
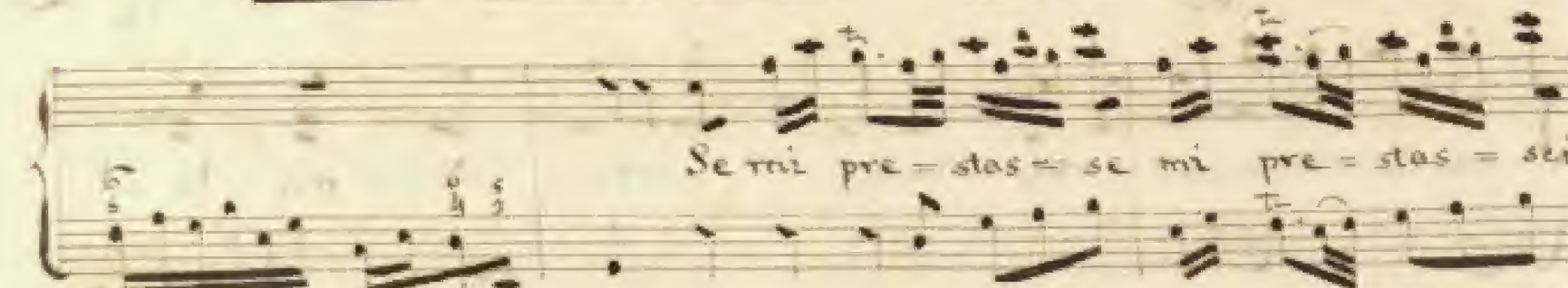
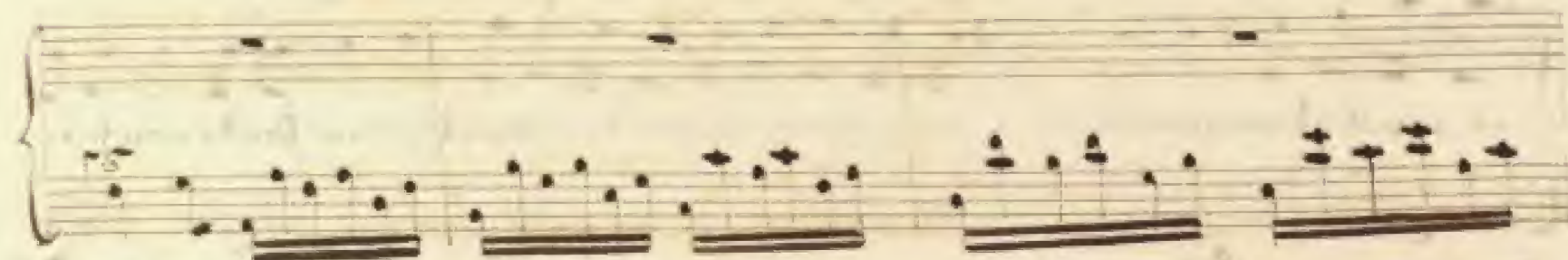
si quest'alma amante senza pace vivrà la notte e il giorno finché non farò

torno all'amato suo fiume fatta sì - mi - le al

Rico sì - mile al fiume

Segue Aria

Allegro =



79
= let = to Di-o! su-bite all'Jool mio ve-lar vor =

rei all' idol mi-o ve-lar

A musical score for the song "The Rose Tree". It features a piano accompaniment on the left and a vocal line on the right. The piano part consists of two staves with a grand staff bracket. The vocal line is on a single staff. The music is in 2/4 time and G major. The lyrics "The Rose Tree" are written below the vocal line. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The piano part has a melodic line in the right hand and a harmonic line in the left hand. The vocal line is a simple melody. The score is written in a clear, legible hand.

150

Se mi pre - stas

se i van - ni il pargolet - to pargo - let - to

Dio! subito all' I - del mi - o vo - lar verre - i

vo - lar

vor-re-i

vo-lar vorrei vor-

=rei vo-lar vorrei vo

lar vorre-i

122

Al - lor pri - vo d'at =

fan - ni d'at = fan - ni pri - vo respire - rebbe re =

spi - re - reb - be il core e allor al - lor l'a =

li ad a - mo - re io rendere

li ad A-mo-re io ren-de-re

Da Capo:

= Cantata Duodecima =

Sostenuto

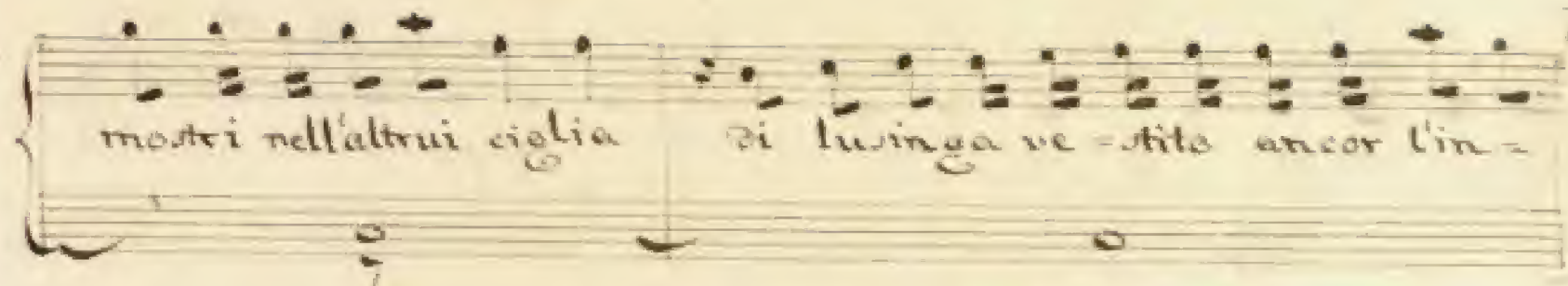
Recit^{vo} Dal pove-ro mio cor dal pove-ro mio

cor che vuoi spe-ranza? tu di Padre cor-

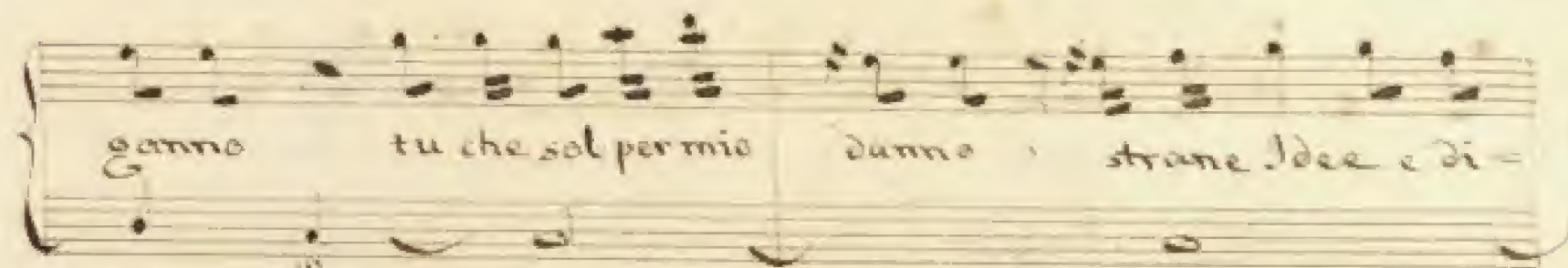
Vivace

= tese i-niqua figlia sperne nata d'Elmore

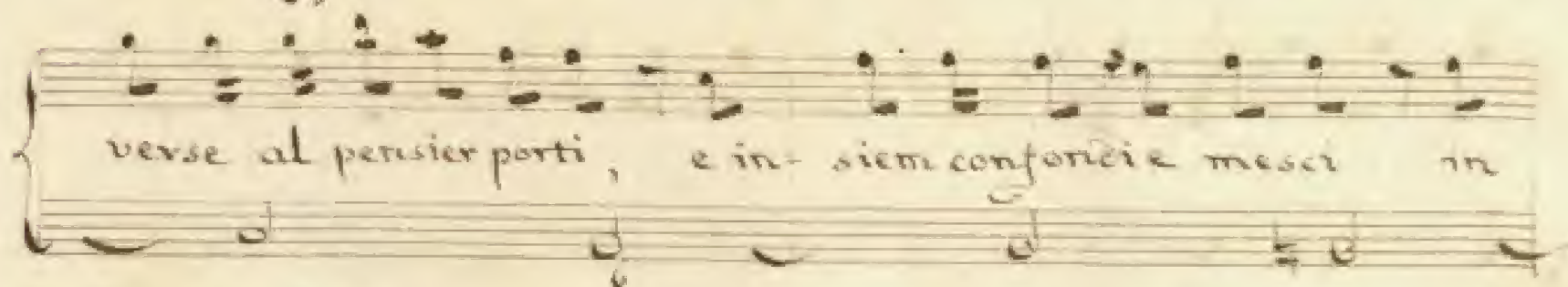
93
T. 2



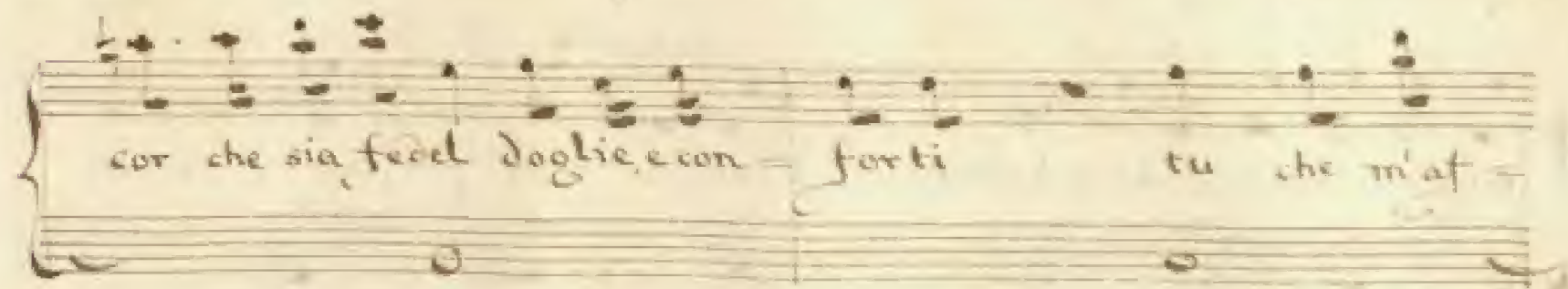
mostri nell'altrui ciglia di lusinga ve-stito ancor l'in-



ganno tu che sol per mio danno strane Idee e di-



verse al pensier porti, e in- siem confortie mesci in



cor che sia fedel doglie e con- forti tu che m'af-

171
fatti c'incresci, e dopo lunga pena vuoi che spanda il de-

sio sue nuove piume, e che torni al suo Nume.

tu che amica e se-rena grazie spirando, e ardore

Sosten^{do}
fingi amorosa a me l'altrui sembianza dal po-vero mio

24

cor dal povero mio cor che vuoi speranza?

Segue Aria.

Andante
moderato

Men - sogne - ra - dici

spera spera spe - ra ma il mio cor più

158

non ti cre-de ma il mio cor piu-

non ti crede perché fe-de non tro-vo men-

so-gniera men- so-gnie

ra perché fe-de

72

non tro - vo' no' no' non trovo'

men - so - gniera - - - - - dici spe - ra

men s'ognie - ra - - - - - dici spera - spera - - - - - ma il mie

190

cor piu non ti cre-de non ti crede perche

fe-de non tro: vo menso- gnie

ra non ti crede non ti crede menso-

gnie ra men- so- gniera per- che fe-de non tro-

191 36

vo' fe-de non tro-va'

sia' ti sorrida in-gra-ta in-fi-da già ti'

chia-mail cor fe-ri-to che tra-

di - to il cor re - sto'

tra - di - te il cor re

- sto' tra di - to tra di - to il

cor re - sto'

Da Capo.

Adagio

Recit= *ve* Pal-li-do ancor tremante

Sostenuto

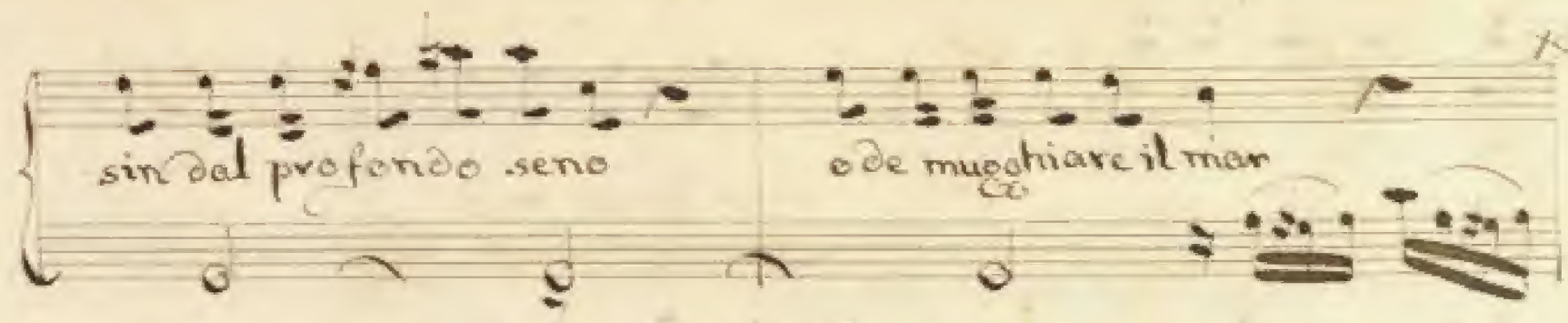
per la sofferta già fiera tem-pestà fuor dell'onda inco-
stante sull'arena il noc-chiero il piede ar-
resta guata spu-
Presto: *tremolo*

134
mar ruciosì i marini cavalli e in tanto sparte e
trem.

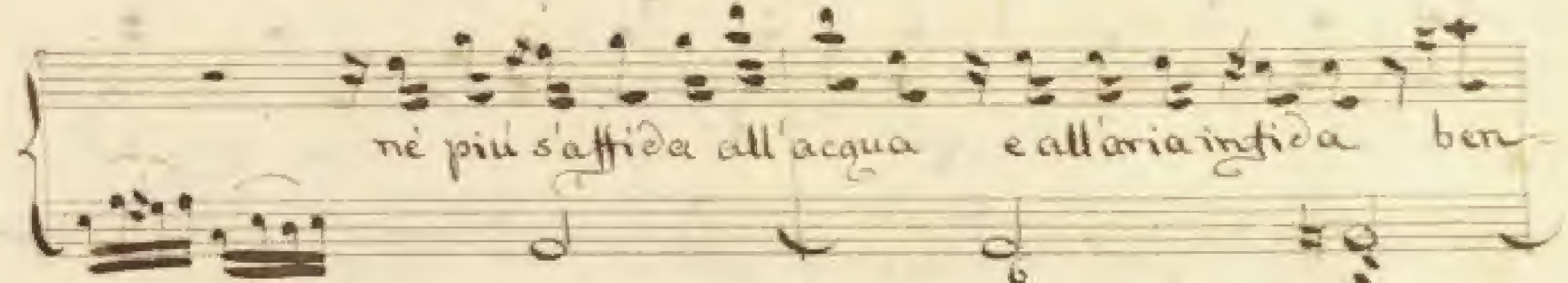
vele e remi, e sarte vede nuotar con

tema e con spavente e il turbinerotare

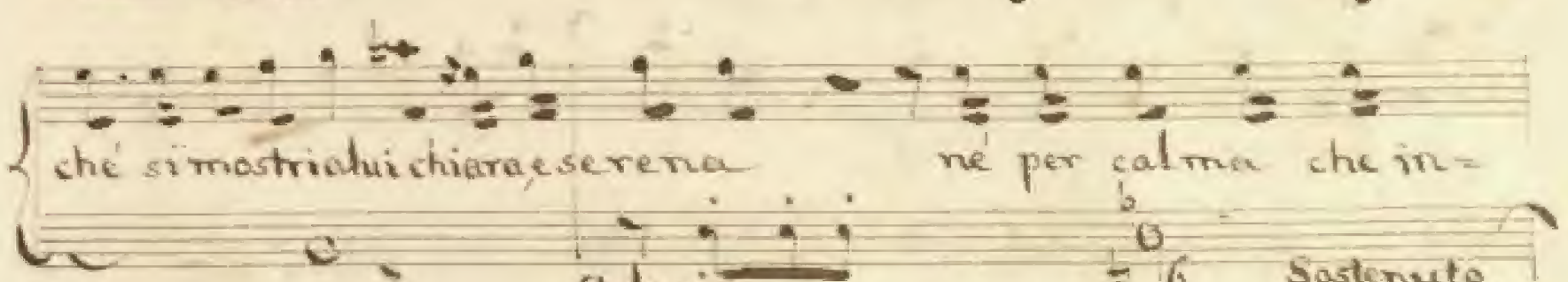
e il nembo e il vento
trem.



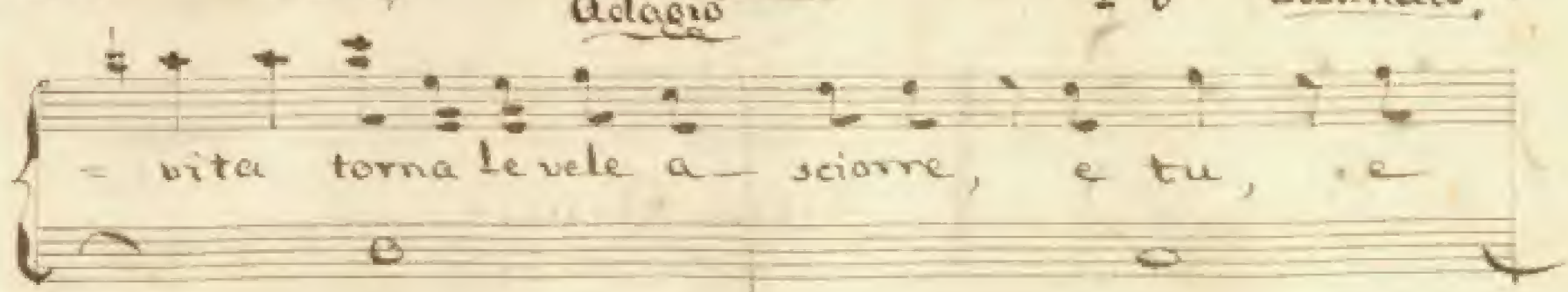
sin dal profondo seno ode mugghiare il mar



nè più s'affida all'acqua e all'aria infida ben



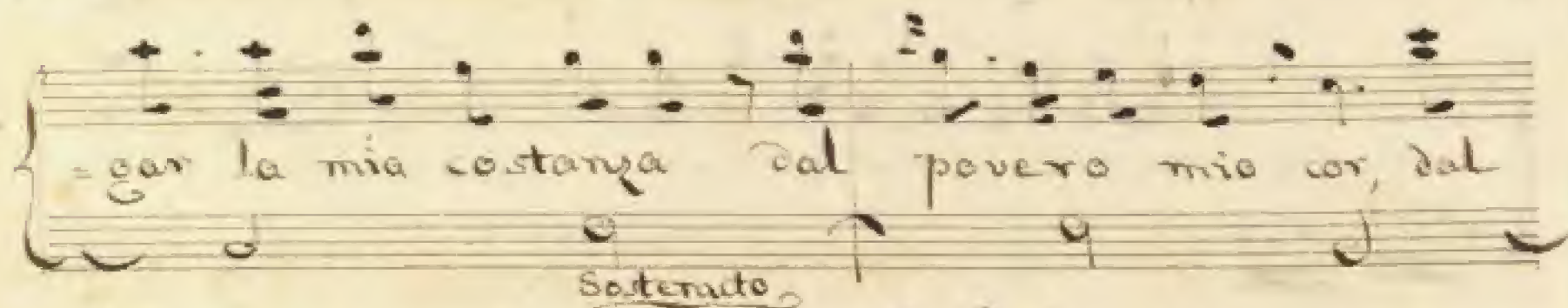
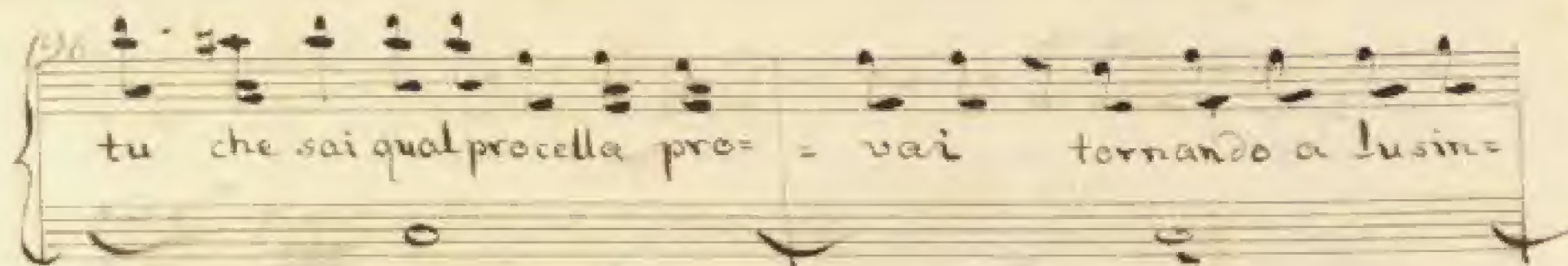
ch'è sì mostrialui chiara e serena nè per calma che in=



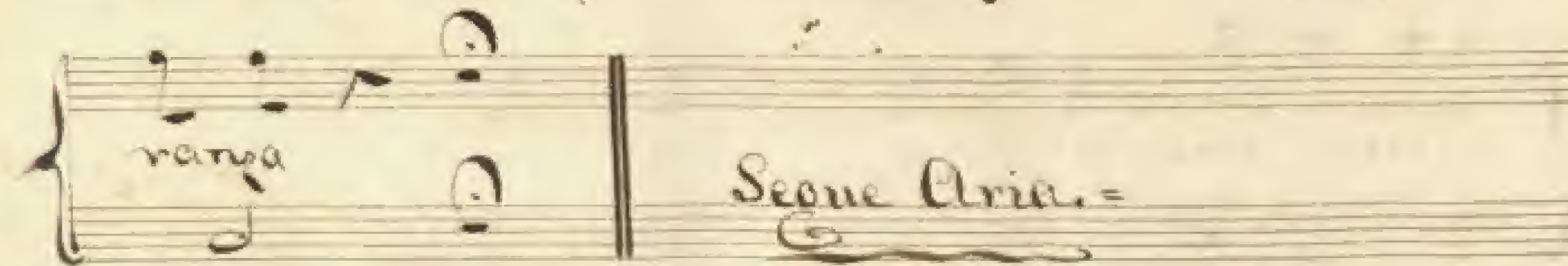
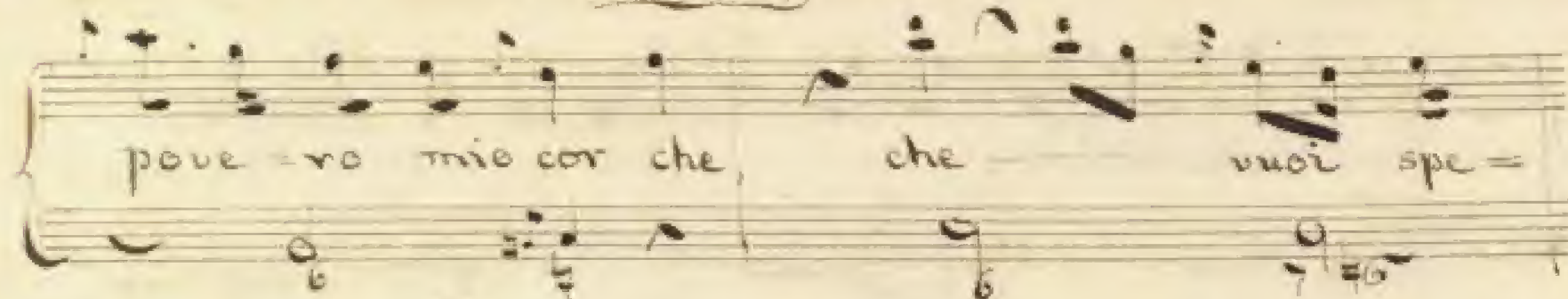
vita torna le vele a sciorre, e tu, e

Adagio

Sostenuto



Sostenuto



1794

Allegro

A sce — gli e rie pro-

cel le

L'in-fide mar l'in-fi-do mar

fer-mati in porto oh cor, fer-

mati in porto oh cor non scior le ve

le no no non scior



le re

Handwritten musical notation on a grand staff. The right hand features a series of chords and single notes, while the left hand plays a more active, flowing line. The lyrics "le re" are written below the right-hand staff.



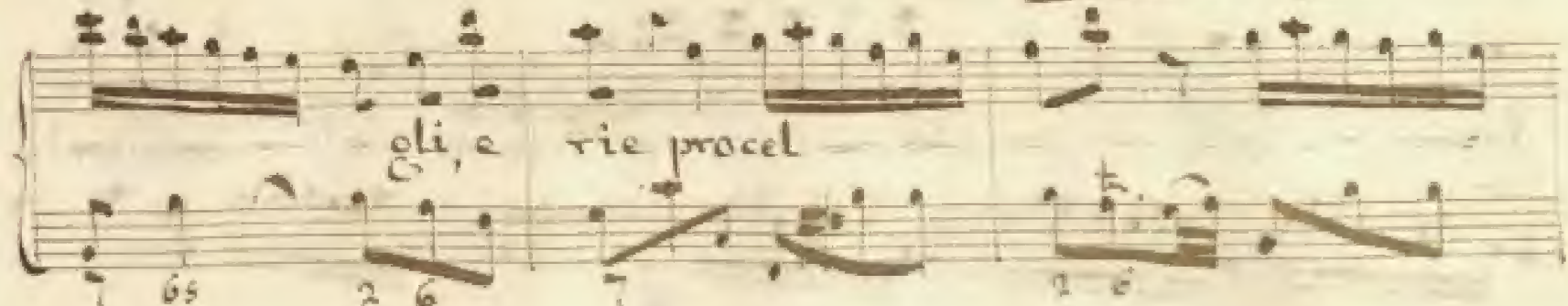
le

Handwritten musical notation on a grand staff. The right hand continues with chords and notes, and the left hand has a more complex, arpeggiated texture. The lyrics "le" are written below the right-hand staff.



A' sco

Handwritten musical notation on a grand staff. The right hand has a more active, flowing line, and the left hand plays a more active, flowing line. The lyrics "A' sco" are written below the right-hand staff.



gli, e rie procel

Handwritten musical notation on a grand staff. The right hand continues with chords and notes, and the left hand has a more complex, arpeggiated texture. The lyrics "gli, e rie procel" are written below the right-hand staff.

100

l'in-fide

mar il mar in-fi do in fi de mar d'a-mar

fer mati in por-te oh cor!

fer = mati in por-to oh cor! non scior le

281

ve -

le

no no no non scior -

le ve - le no non

scior le ve

= le

sogliono pur due Stel - le due Stel le spin -

ge - re a nau - fra - gar

2 6 2 6 6 2

202

no' no' non ti lu - sin - gar

no' no' non ti lu - sin - gar - - -

l'on da é in fe - de

204

le in - fe - de

le

Da Capo

17132

Fine

